Senior 4
English Language Arts
Standards Test

Responding to Text

January 2006

Manitoba
Building for the Future

For Local Marking Use

Marker #1

Marker #_____

Team #______

Marker #2

Marker #_____

Team #______

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Manitoba Education, Citizenship and Youth,
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106-03893/

Instructions

You have been exploring the theme *Balance*. You thought about what you already know and recorded new ideas. You also shared ideas with others. Now you will respond to questions in this *Responding to Text* booklet.

1. Read each question carefully and provide a clear and fully developed response. Answer the questions on your own.

2. Record all your answers directly in this booklet.

   If you require more space to write your responses, use only the *Extra Pages* available from the supervising teacher. If you use any *Extra Pages*:

   - indicate that you have done so at the end of the question;
   - include your **booklet number** and **question number** on each Extra Page; and
   - staple each page into this booklet at the appropriate question.

3. The six questions in this booklet are worth 35% of your test mark, and you have approximately 90 minutes to write your responses (10–15 minutes per question).

4. Note that question 4 is worth **10 marks**. Be sure to respond to only **one** of the texts.

Points to Remember:

- Before beginning to write in this booklet, check to see that the booklet number on the top right hand corner of the cover matches the number on your *Process Booklet*.
- **You will have this booklet only until the end of today's session.**

Ascension

1. Readers of "Ascension" may have the impression that they are closer to the tightrope than they are to the street below. 5 marks (iii)

   Identify and explain how the writer's language choice(s) may help create this impression.

The Ledger

2. The poem "The Ledger" incorporates a financial statement of the type used by early trading companies, such as the Hudson's Bay Company and the Northwest Company. 5 marks

102

Analyze how the poem "The Ledger" reflects the values of past **or** present societies.

World Maps

3. Explain what you think the juxtaposition of these two maps communicates. Support your explanation with specific reference to both maps. 5 marks

101

The Boy Can't Sleep

or

A Hymn

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

☐ "The Boy Can't Sleep" by Ann Dowsett Johnston 104

or 105

☐ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

A Letter to Morningside

5. Identify a viewpoint in "A Letter to Morningside" and explain whether or not you agree with that viewpoint.

5 marks

106

We Haven't Come That Far After All

6. A writer may intentionally use bias to evoke a response. 5 marks

107

Evaluate whether or not Diane Francis has used bias effectively in the article "We Haven't Come That Far After All."

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BALANCE

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Overview

You are beginning the Senior 4 English Language Arts Standards Test on the theme *Balance*. The test provides texts and test activities for students in Senior 4 Comprehensive Focus, Literary Focus, and Transactional Focus courses.

Test Activities

You will be involved in a variety of test activities over four days. The flow chart on the opposite page outlines the sequence of activities, the marks, and the time allocated for each activity.

All work is to be completed independently, except for the group discussion on Day 1.

Caution regarding plagiarism:
Be aware that plagiarism constitutes fraud or theft and will result in a test score of zero. Plagiarism is defined as the presentation of someone else's ideas or writings as one's own.

Student Test Booklets

You will use two booklets for the test.

1. *Process Booklet*—You will have this booklet for all four test sessions. You may go forward or back to any section of this *Process Booklet* throughout the test process.
2. *Responding to Text*—You will receive the *Responding to Text* booklet after the group discussion. You will have this booklet for the remainder of the Day 1 session only.

Draft Paper (tear-out) is provided at the back of this booklet and is to be used for planning and drafting your text beginning on Day 2. You may request *Extra Pages* if you require them for any of the text activities.

All test materials must be submitted at the end of each session. No materials other than those listed below may be brought into the classroom.

Student Supplies

You will need a black or dark blue ink pen for responses that will be marked. HB pencil, eraser, and highlighter may be used for all other parts of the test. You may use an English or bilingual dictionary, thesaurus, and grammar handbook during all test sessions. However, no other outside material of any type may be brought into any test session, nor may any test-related materials be taken from the test room. Computers, computer software, or electronic devices of any kind are **not** to be used.

Sequence of Activities

Day 1

3 hours

		Suggested Time
Exploring the Theme *Balance*		
• Activating Your Thoughts		5 minutes
• Reading and Viewing Texts & Recording Ideas		45 minutes
• Clarifying Thoughts With Others—Group Discussion		20 minutes
Responding to Text	35 marks	90 minutes
Connecting Ideas	10 marks	20 minutes
Previewing the Writing Task		

Submit all materials

Day 2

1 hour

Planning and Developing Your Text

- Planning Your Writing Variables
- Planning Your Content
- Drafting

Submit all materials

Day 3

1 hour

Developing Your Text

- Revising and Editing

Reflecting 10 marks

Submit all materials

Day 4

1 hour

Recording Your Writing Variables 5 marks

Writing the Final Copy and Proofreading 40 marks

Submit all materials

←You may go forward or back to any section of this booklet during the test process.→

Day 1

3 hours

Exploring the Theme *Balance*		**Suggested Time**
• Activating Your Thoughts		5 minutes
• Reading and Viewing Texts & Recording Ideas		45 minutes
• Clarifying Thoughts With Others—Group Discussion		20 minutes
Responding to Text	35 marks	90 minutes
Connecting Ideas	10 marks	20 minutes
Previewing the Writing Task		

←You may go forward or back to any section of this booklet during the test process.→

Exploring the Theme *Balance*

Activating Your Thoughts

(Suggested time: 5 minutes)

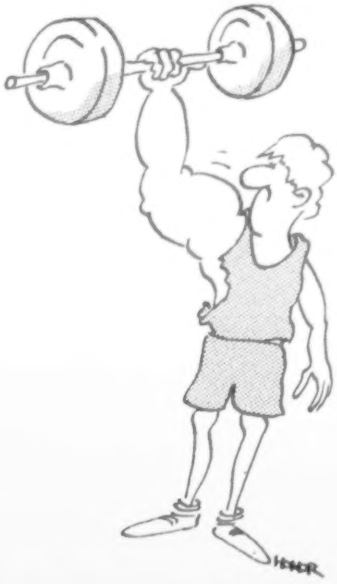
The space below has been provided for you to record various aspects of life that may or may not be in balance.

Reading and Viewing Texts & Recording Ideas

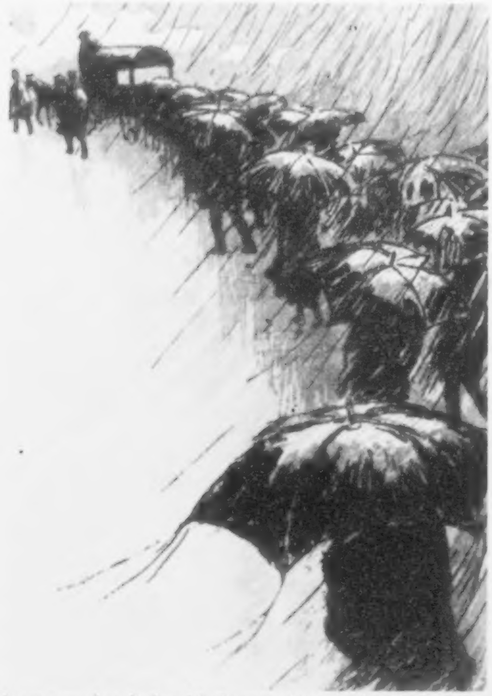
(Suggested time: 45 minutes)

Read and view the following pages (6–25). While you read, you may wish to make note of any ideas, questions, insights, or reactions you have, or highlight sections you find important and interesting. You will have an opportunity later to share these ideas with others.

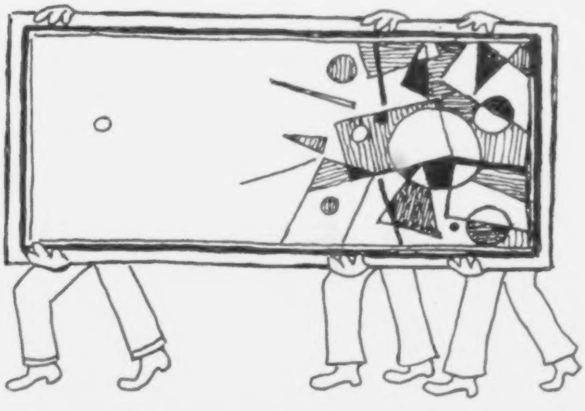
Advertisement for Camper shoes.

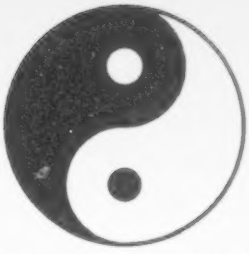


"Lack of balance, or imbalance, disturbs us."
David Lauer and Stephen Pentak, 2000

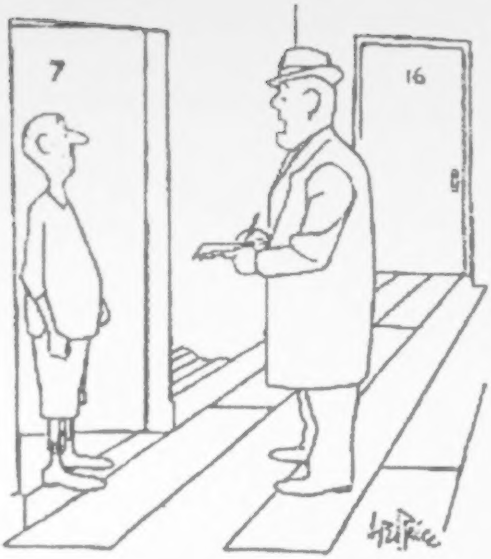


An example of visual balance without visual symmetry
Henri Larivière. *Funeral under Umbrellas*. 1895. Etching.



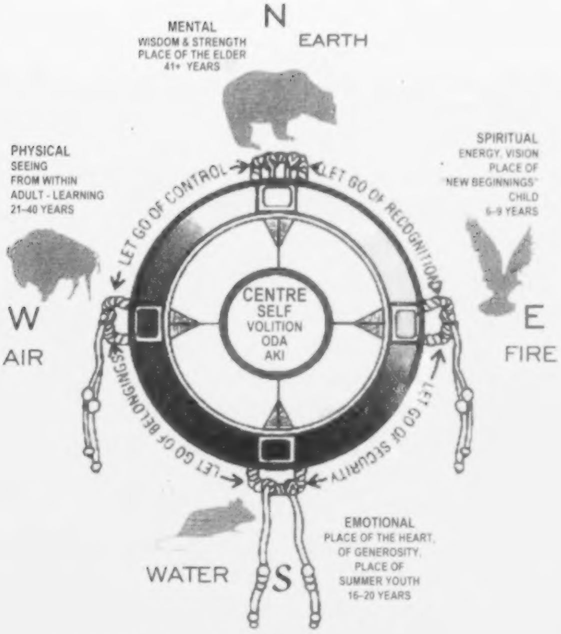


The ancient symbol for the union of *yin* and *yang* evokes balance

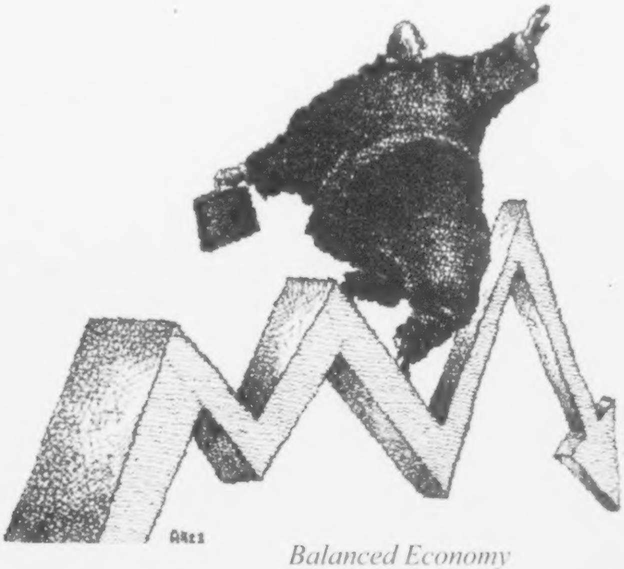


"Next question: I believe that life is a constant striving for balance, requiring frequent tradeoffs between morality and necessity, within a cyclic pattern of joy and sadness, forging a trail of bittersweet memories until one slips, inevitably, into the jaws of death. Agree or disagree?"
(Poll-taker to man at door of apartment.)

"The balanced sentence gives your writing neatness and precision; it allows no part of the thought to get lost." John F. Parker


N
EARTH
MENTAL
WISDOM & STRENGTH
PLACE OF THE ELDER
41+ YEARS
SPIRITUAL
ENERGY, VISION
PLACE OF
"NEW BEGINNINGS"
CHILD
6-9 YEARS
E
FIRE
PHYSICAL
SEEING
FROM WITHIN
ADULT - LEARNING
21-40 YEARS
W
AIR
LET GO OF CONTROL
LET GO OF RECOGNITION
LET GO OF BELONGINGS
LET GO OF SECURITY
CENTRE
SELF
VOLITION
ODA
AKI
EMOTIONAL
PLACE OF THE HEART,
OF GENEROSITY,
PLACE OF
SUMMER YOUTH
16-20 YEARS
WATER
S

Anishinaabe Medicine Wheel
Lyle Longclaws and Gerald Berthelette, Poster.



Balanced Economy

An excerpt from

ASCENSION

Steven Galloway

Hoping that he'll have only earthly challenges to deal with, Salvo picks up his balancing pole. The wind moving across the wire creates a sound not unlike that of the highest string on a violin. As he steps onto the wire, the weight of his body momentarily silences it, before it resumes its singing. Each step Salvo takes interrupts this one-note song, but between steps it always begins again. It is as if this wire is trying to play me a death march, he thinks, and each step I take forces it to start over. As long as I keep taking steps, it can't complete its song, and everything will be okay.

The wire digs into his feet through the ballet-style slippers he wears, and he can feel the wind go right through the cotton of his jumpsuit. Salvo doesn't wear conventional, tight-fitting costumes. He doesn't mind them when performing under a roof, but on a walk like this one he prefers slightly looser clothing, the folds of his snow-white jumpsuit acting like antennae, a way to feel the wind's strength and direction.

For a man his age, indeed even for a man half his age, Salvo is in exceptional shape. He is thin and lithe and undeniably strong, his slight form belying a muscularity that is rare for his body type. His hair has turned from the darkest brown to a peppery silver with the utmost dignity, even if his hairline has slipped back a little. Thick, leathery lips lie on top of a set of teeth that, despite a minimal regimen of oral hygiene, are almost unnaturally bright. His face, still handsome after being weathered and beaten by sixty-six years of hard living, is quietly inviting, trustworthy. A person would, if they were to meet him on the street, be inclined to like him. But the most striking thing about Salvo is his eyes. Set deep in their sockets and veiled behind thick, dark eyebrows, they are the colour of an emerald forest, capable of being cold and piercing one moment, calm and soothing the next. They can speak kindness or anger more loudly than words. Whenever people think about Salvo, they think first of his eyes.

The sky is grey, gloomy, not at all the sort of weather that is good for a Fourth of July, let alone a wire walk, but Salvo would rather have this kind of weather than the bright sun and sweltering heat the forecasters had predicted. Hot air rising off the streets can create nasty updrafts, which are considerably more dangerous than a slight breeze. Still, he would not want to be up here in a thunderstorm.

You old fool, he reprimands himself, here you are 110 storeys in the air and you're worried about getting struck by lightning. He pushes such thoughts out of his head, ignores the fact that here, almost fourteen hundred feet above the ground, carrying a large, conductive pole and walking on a steel wire, he is the human equivalent of a lightning rod. He takes another step forward, again silencing the wire.

Salvo settles into a state of intense concentration. He is barely a quarter of the way across, and the most difficult part of the walk is yet to come. The balancing pole is getting heavier with every passing second, but instead of becoming fatigued he makes it an extension of his body, its weight holding him steady. The fabric on the left leg of his jumpsuit snaps taut as he is buffeted by an unusually strong gust of wind. He uses the pole to correct his balance and makes a mental note to pay closer attention to these gusts. There is a fierce way the wind whips between these buildings that both frightens and invigorates him.

Once, a newspaper man asked him what it felt like to walk high above the crowd, with death looming beneath him and success a long way off on the other platform. Not knowing how to answer, he had told the man that it was like being a bird, an eagle, but he knew that wasn't true at all. An eagle has wings. When an eagle flies, it knows it will not fall. He is a man, nothing more, but he is a man who dares do things other men merely watch and admire and envy. He used to walk for these people as much as for himself. Today, however, he is walking only for his own fulfillment. That is the difference with these solo walks. All the past successes and failures and problems of the world below are erased from memory. When he is among people, he is one of them, with hopes and fears and memories of things gone wrong. Here he is timeless, one man on a wire far above it all, in a separate place. He is not free, but he is as free as he will ever be.

Salvo is nearly halfway across now, making good time but not hurrying, and things are going very well. The wire is holding tight, and the wind isn't bad. At the halfway point there will be a piece of red tape marking the place where Salvo has agreed to do a hand-stand, a special bonus for the crowd below. The promoters had also asked him to unfurl an American flag from his leg. He refused. Not only is such a stunt unnecessarily dangerous, but Salvo is a performer, not a politician. Besides, he isn't even American.

For Salvo, a handstand on a wire isn't that difficult, and the height of this wire will actually work to his advantage. Because the audience is so far away, he has decided not to bother to "sell" the trick. Ordinarily, if he were working at a lesser height, he would waver and wobble his handstand slightly, not so much that he would lose control but enough that the audience would wonder if he were about to topple. At this height, however, there's no point in such theatrics, which is too bad. The selling of the trick is the real essence of it, but from a safety standpoint, at fourteen hundred feet, it's a good thing he doesn't have to bother.

Salvo lowers his body to the wire, bending at the knees and placing the pole perpendicular to his path. He bows his head and thrusts his legs skyward. His hands hold the pole on either side of his head, allowing him to correct his balance from side to side and to use his inverted legs to control his back-and-forth movements. Only the slightest of corrections is possible: if he over- or under-corrects he will fall. That gets most people, he knows. Once you over-correct, you have to compensate on the other side for your mistake, and more often than not that gets you wobbling from side to side until you lose it and you're gone.

When his legs reach their apex he arches his back, and the handstand is complete. There follows a brief moment when the wind catches his body at an unfortunate angle, and he's not sure if he will be able to right himself. His arms tighten, and his stomach and thighs strain to halt his momentum. A streak of pain shoots through his hip, but he ignores it and struggles to undo the damage. His torso has twisted slightly and he rotates it back into alignment, almost going too far, barely saving it. His left arm, exerted to its fullest capacity, begins to shake, but he continues to struggle, pushing his body so that it screams in protest, then pushing it still further, until he is balanced again and the danger has passed. He holds the handstand for several more seconds, partially to make sure he has fully regained his equilibrium before attempting to dismount, and partially to assert his control over the wind, to show it that it can't blow him over that easily.

Satisfied that he has conquered the handstand, Salvo gingerly returns his feet to the wire. He pauses and lets the blood rush through the capillaries emptied by his inversion, feeling his flesh tingle as sensation returns, his face hot and red. When he has recovered completely, he stands, heaving up the balancing pole and continuing his journey. Salvo knows that what has just happened would have caused most wire walkers to crumple. He has seen others in less trouble give up, and if they hadn't fallen they'd held on tight to the wire and either dropped into makeshift nets or were forced to traverse the rest of the way hand over fist. No matter which, the walk ended in defeat and disgrace. The difference between Salvo and other wire walkers is that Salvo has long ago learned to tell his body to keep going, even when it seems that he has reached the end of his endurance.

He imagines what it must be like on the ground, how the street would be so quiet that you could hear the person next to you breathing, except during his handstand, when some would have been unable to stop themselves from gasping. When he'd teetered to the side it must have seemed like something had burst; the whole crowd would have erupted into shouts and cries. After he'd righted himself and returned his feet to the wire, people would have applauded without reserve, smiling at the stranger beside them as if to say they'd known all along that this was how it would turn out.

Steven Galloway is a graduate of the Masters of Fine Arts program at the University of British Columbia. His first novel, Finnie Walsh, *was short listed for the Books in Canada First Novel Award.*

THE LEDGER

Endre Farkas

Debit	Investment in goodwill for the Chief	
	Scarlet Coat	1
	Gingham Shirt	1
	Pair of Trousers	1
	Dimity Vest	1
	Braided Hat & Feather	1
	Woolen Hose	1
	Slippers	1
	Silk Negligee	3
	Canton Plates	4
	Iron Bar	1–6 lbs
	Vermilion	1 / 2 lb
	Flour	10 lbs
	Bread	5 lbs
	Molasses	4 bottles
	Rum	4 bottles

Credit	Skins	
	Beaver	100,031
	Muskrats	51,033
	Martens	40,440
	Otters	6,143
	Minks	4,328
	Fish	2,268
	Lynx	1,131
	Black Bears	1,591
	Black Bear Cubs	529
	Brown & Grizzly Bears	272
	Cubs	53
	Deer Skins	4,065
	Dressed Original Skins	3,497
	Kitts	2,508
	Wolves	4,502
	Wolves-Damaged	582
	Raccoons	745
	Wolverines	798
	Red and Cross Foxes	1,746
	Caribou Skins-Dressed	173
	Deer Skins-Damaged	906
	Buffalo Robes	1,135

Ledgers do not lie
Debits and credits add up to who we are
And how far we've come in this world.

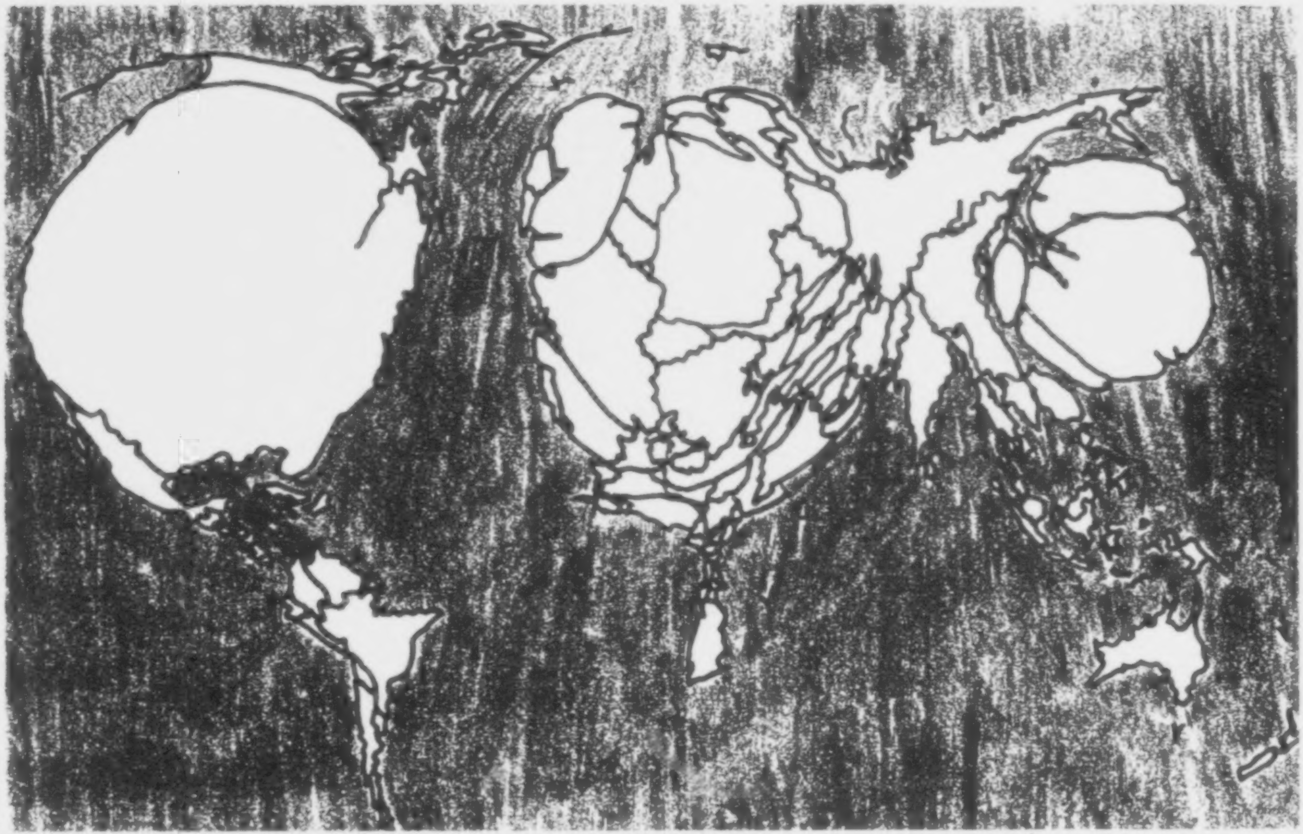
We are known by our skins
Measured by our canoe loads
And respected for the size of our stores.

There is no great mystery in this
The good deed is the good deal
The worth of a man is his net profit.

Endre Farkas is a Canadian poet who was born in Hungary.
He is a professor of literature in Montreal.

World Maps

World Map Adjusted For Gross Domestic Product *



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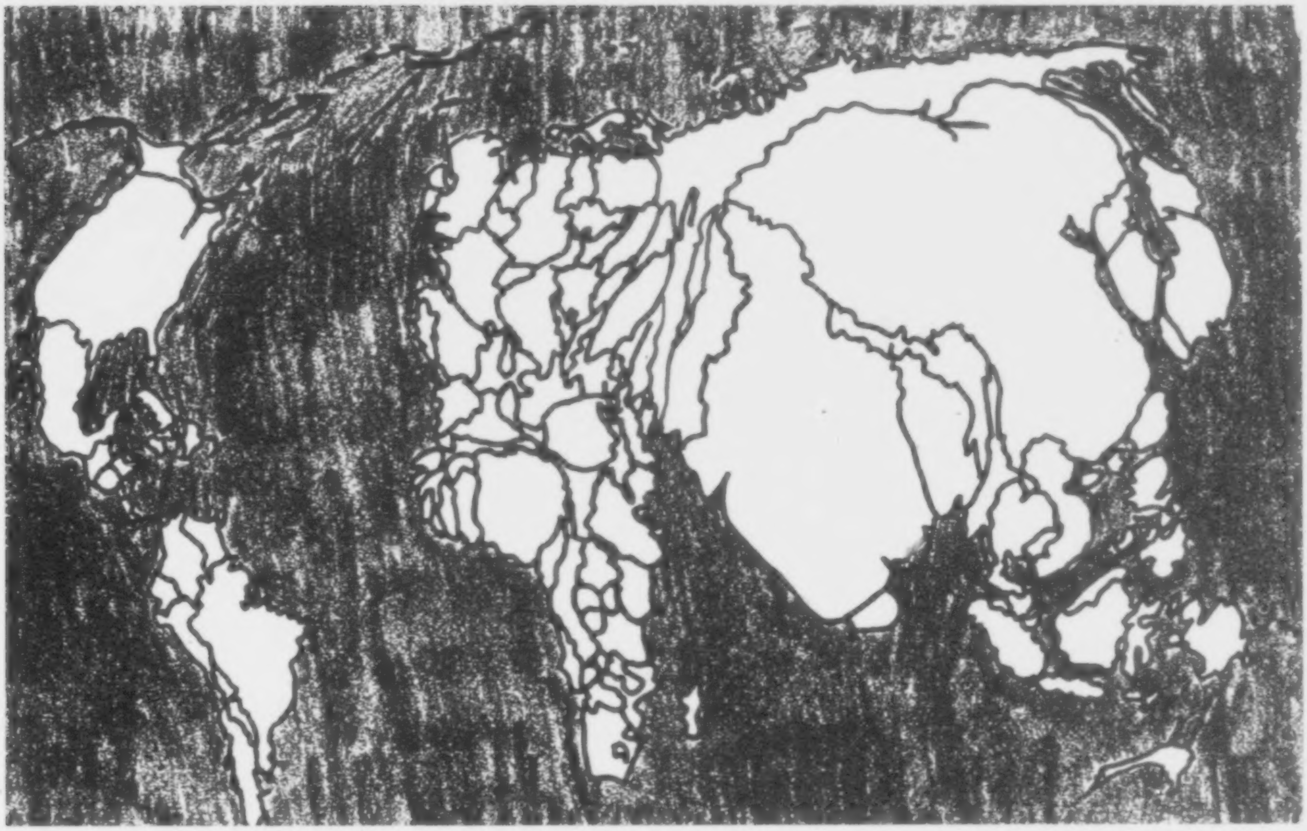
* Gross domestic product is the inflation-adjusted value of all products and services produced in a country per person in a given year. It is the most widely used indicator of national standards of living.

World Map Adjusted For Population



The Boy Can't Sleep

Ann Dowsett Johnston

The boy can't sleep. He can't sleep because he didn't get the girl. Or rather, he got the girl, but he lost her. And now he can't sleep. Nor can you because he wants to talk.

You try to take it seriously. You try to remember what this felt like. You know you went through this very same thing, at the very same age. But that was so long ago. The summer of 1969, to be exact. The same summer that man first walked on the moon—an event you barely noticed, an event eclipsed by a boy with blond hair and an acoustic guitar and your first trip to Paris.

You try not to say what you're thinking, which is, Thank goodness. You're too young to find "the right girl." You'll find someone better. Smarter. Less selfish. More nuanced. Take your time. This you want to say, but you can't.

So instead you make popcorn. Standing by the stove together in the middle of the night, his tall frame looming close beside yours. Waiting for the first kernel to hiss and sizzle and pop. And as the two of you stand, waiting for the action to start, he bumps into you—a seemingly nonchalant little hip check.

Which is a good sign. This, you've come to understand, is what boys do after they stop hugging and kissing their mothers. A hip check, a knock on the shoulder, a little flick on the wrist. You've learned to decipher these casual little moves, along with the adolescent grunts—the code of a breezy male teenager.

And this you've also learned: the last thing a breezy male teenager wants is to be grilled by his mother. Yes, you would love to know the details of the evening, how it all unfolded, how it led to this middle-of-the-night session in the kitchen. But you resist. You zip your lip and wait for him to talk. Because, as we all know, mothers of sixteen-year-old boys know nothing. Especially about dating. Unless they're asked.

Which isn't to say that the boy has lost faith in you. On the contrary. That's why the two of you are up in the middle of the night making popcorn. He has faith that you will listen. But it's a dance, and this time he's leading.

For years, you led and he followed. As far as he was concerned, adults could fix anything. For starters, they had the power to negotiate with the Easter bunny, a creature he believed had no business being in his bedroom. He trusted you to arrange a front-door drop-off for chocolate. And when, as a toddler, he watched Joe Theismann's leg snap like a matchstick on the football field, he sat in front of the TV, unfazed in his fuzzy yellow sleepers. "Don't worry," he said, as the doctor raced to Theismann's side. "That man will kiss him better."

But over time, his faith in adult magic began to wane. Once, on a vacation by the sea, you stayed up into the night spray-painting seashells with gold paint. You soaked paper in tea and burned the corners with matches, making secret treasure maps that would lead to the loot that you had buried on the beach before breakfast. For years, that "pirate's gold" from Prince Edward Island was lugged to school for show and tell. Years later, when he discovered the true story, he was embarrassed. Unwittingly, you had made him look like a fool.

So tonight, as you stand over the ever-expanding pot of popcorn, you listen as he begins to tell the story of the girl and what happened. You listen carefully, your antennae keen for details. Most of all, you listen for evidence that she might have played him for the fool.

And all the while, you keep your eyes trained on the pot in front of you. If you look him in the eyes, you know the story will stop. Teenage boys retreat easily: you can't approach them head-on.

Of course, this is the same boy who once had a habit of dancing you around the kitchen as you cooked dinner—a boisterous little tango that left you flushed and laughing. This is the same boy who used to stall his bedtime with a series of questions, questions designed to lasso you and keep you close. Do monkeys get periods? What would hurt more: having a baby or porcupine quills up the nose?

But that was before. Now, most nights, the bedroom door is closed, and you are beginning to wonder what it will feel like when he moves away, when he marries. For the past several months, you've carried a poem in your pocket, a dog-eared clipping of "Mother of the Groom" by Seamus Heaney. Which, of course, is silly because he doesn't even have a driver's licence. But when it comes to this boy, you don't like surprises.

Once, you thought that this boy was an egg on a spoon, an egg you could not afford to drop. But now it's clear that he's no egg at all. In fact, he's more than half hatched, and you're no longer holding the spoon. Perhaps you never were.

Still, tonight, as he stands lean and fresh-faced beside you, you'd like to know that his world will unfold as it should. You're tempted to give fate a helping hand, to make sure that no woman ever knocks him sideways—as if you could stop it. Standing in your nightgown, you're tempted to tell him the whole truth about the mating dance of men and women, to spill the beans about all you've learned since that summer in Paris.

But where would you begin? Certainly not by warning him against marrying young. This you've already done, over and over. And besides, it made not one whit of difference when you were told the same thing, when you married his father.

No, you'd start by letting him in on a few secrets. Perhaps you'd begin with the ones women share over long lunches, or late at night, long distance, when others have gone to bed: that the men they love best are not the tallest or the richest or the most suave. The men they love are the ones who make them laugh. The ones who dance them around the kitchen and kiss them on the back of the neck. Most of all, the men they love are the ones who ask questions and then listen to the answers. All this, you're certain, he'll be good at.

And marrying? You'd like to tell him that the right person will *smell* right. His father smelled like April, when the pale green shoots of the trees reach upward, shimmering and electric. But no, that would throw him off. You'd keep it simple: never marry until you're amazed at your own luck, you'd say, paraphrasing Iris Murdoch.

Oh, and that's just the beginning. After the wedding, you must make your own luck. Learn to parse each other's silences; understand the arc of an argument, that it will begin and it will end. Talk to each other in the middle of the night; canoe together. Don't founder on the tiny pebbles of daily life, the ones that trip us all.

No, this you definitely can't say. Not yet; perhaps never. This boy won't know that you too have skinny-dipped under a harvest moon. That you too have tried to fall asleep listening to Neil Young, just as he has tonight. And yes, you too have been played for the fool. Certainly he'll never know just why you learned the hard way how to parse men's silences, to hear what they weren't saying.

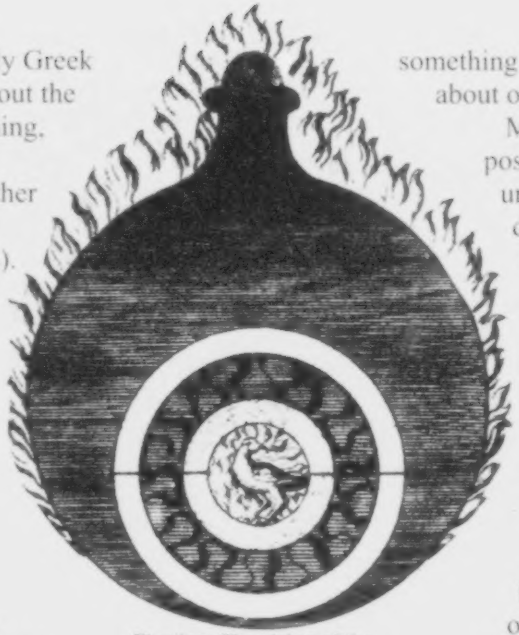
No. Instead, you pour the popcorn into the bowl, and he adds the butter—too much for your liking, but you say nothing because right at that moment he has begun to tell you that, actually, there is another girl. One he thinks he likes even better. And she likes him, too. And he wants to know, do you think he should ask her for coffee or a movie on the first date? For the first time, you allow yourself to look him in the eyes and smile.

Tomorrow, once again, you will be invisible: the mother standing at the door, telling him not to forget his sunscreen, to remember to call if he's going to be late. And he will rush down the walk, nodding, not hearing a word you have said. But tonight, the two of you are standing in the kitchen, eating popcorn after midnight because he can't sleep. And nor can you because, right now, he wants to talk.

Ann Dowsett Johnston is a Canadian journalist who has won a number of national magazine awards for her work at Maclean's. *She writes about motherhood, modern life and the evolution of the family.*

A Hymn

Thomas Moore



Fixation: The rising of the phoenix from the flames, from *eighteenth-century alchemical text*

HESIOD, THE early Greek poet who sang about the origins of everything, placed Chaos at the very beginning, along with Mother Earth (Gaia), Underworld (Tartaros), and Love (Eros). Chaos fathered Night, and from Night came Air and Day. That is no small accomplishment for the chaotic. In Ovid's later version, chaos is a mass of disconnected things, but even this chaos contains "discordant seeds." Ovid considers chaos and sees possibility.

When you look at the state of the world, at your emotions, your relationships, even your house, and you see chaos, you may feel anxiety and disgust. You might well long for order and resolve never to let chaos get out of hand. And yet many classical descriptions of chaos show it to be a positive thing, a source of life. The mythological Chaos may seem to have nothing to do with the disorder in your kitchen drawer, but chaos is Chaos, wherever you encounter it.

We are brought up to believe that order is good and chaos bad. Adults don't tell you as a child how much they appreciate the mess in your room. Yet all through life, many of us live in disarray, even if we crave order and try to achieve it. Chaos is easy, but there is something pleasing and freeing about order, too.

Myth gives chaos a positive role in the unfolding of life. This doesn't take away from the pain and confusion, which may be natural to a chaotic state, but it reverses the natural tendency to value order over chaos. In C. G. Jung's alchemical writings, chaos is something so valuable you should seek it out. It is the *prima materia*, the original stuff, blessedly free of oppressive order and meaning, the ground of new ideas and new experience. "The egg stands for chaos," he writes. "Out of it will rise the phoenix, the liberated soul.

You may think of chaos as mental confusion or a literal mess, but Wallace Stevens zeroes in on the chaotic heart. In his poem, "Chaos in Motion and Not in Motion," he describes chaos as "desire without an object of desire." Modern life is a cacophony of desperate wishes and cravings that are not satisfied by a great number of possessions and the newest entertainments. You may have to discover what your heart really wants before the sense of chaos eases. In this sense, chaos is the state of not knowing what you want.

In religious poetry, chaos is sometimes pictured as water, a volcano, a jelly-like mass, a dark night, an empty eggshell, the spirit Mercury, and the cosmic mother or matrix.

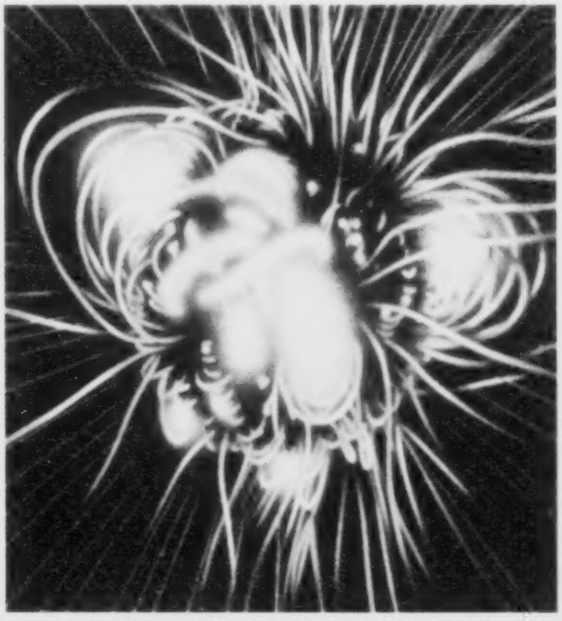
What if you imagined your current chaos as an egg, primal mud, or a bag of seeds? You might find reason for hope in your confusion and you might tolerate the mess. Our problem is that we think of chaos chaotically, whereas myth portrays it as having a creative role in the nature of things.

One way to deal with chaos is to trust it. Even world terrorism and international conflict, as dangerous as they are, signify new life coming into being. You shouldn't indulge in chaos, but you can find specific ways to enter the mess and create a new order. As a writer, I find that I have to tolerate the chaos of the first draft of a book, or else the later versions won't have any life in them. You don't make chaos into something "nice," because it is rarely pleasant. You simply understand that from complete loss of meaning, as horrific as it might be, new life can emerge.

You can also broaden your imagination to embrace both order and chaos. The American poet Edna St. Vincent Millay, who had an absent father, an open marriage, and a slew of lovers, had plenty of chaos in her life. In her later years, she wrote a sonnet about it in which she says, "I hold his essence and amorphous shape,/Till he with Order mingles and combines." Her biographer Nancy Milford shows how Millay eventually dealt with her chaos by forcing herself to stay in a hospital until she was better, and swimming naked in the cold waters off a Maine island. About chaos the poet says, "He is nothing more or less/Than something simple not yet understood."

Like Millay, you may have to discover how to treat your chaos imaginatively and perhaps uniquely. The backward rush to order may not work. Order can be suffocating, if it is not allied with chaos. Yet the order we reach for in our individual lives and in society is often a reaction against the threat of chaos. That kind of order isn't real. It's a compensation, a form of hiding, and so it can be harsh and heartless.

You could think of chaos, not in the



Computer-generated image of the sun's "lines of chaos," emitted during the eleven-year solar magnetic cycle abstract sense of pure disorder, but in Hesiod's sense as the condition that allows life to stir. The Zen ideal of "beginner's mind" is a kind of chaos. Shunryu Suzuki says that original mind is "rich and sufficient in itself"; "if your mind is empty, it is always ready for anything; it is open to everything." This description echoes Hesiodic chaos—rich, empty, and original. The chaotic can be a quality, a strain, a coloring, that gives order vitality and flexibility.

If your life appears chaotic—you're running here and there all day long, your house and workplace are a mess, your relationships are full of conflicts—maybe this disorder is a symptom representing the need for Hesiodic chaos. Maybe your thinking is too rigid. You might need chaos in the right places and in the right ways. Good chaos makes for good order, and vice versa. Both are essential.

If we could nurture chaos and order as two facets of the same process, we might experience life in all its particularity and immediacy. Instead of imposing order nervously from the outside, we might allow organic order to emerge from chaos. We wouldn't have to define and classify everything, but rather let it show itself in the midst of its rich and abundant chaos. For life is both chaotic and orderly, and you can't effectively have one without the other.

A Greek Orphic hymn to Nomos, who is a spirit of order, and whose name appears in our word economy," says:

Heavenly Nomos,
You set out the stars,
You keep the boundaries
Of earth and sea.
You bring us happiness.
Everyone praises you.
Show us how to honor you.

A corresponding hymn to Chaos might go something like this:

Lord Chaos, giver of life,
Origin of days and nights,
Grant us the gift of your complexity and
your emptiness,
Bless us with your seeds of vitality
And give us relief from the pressures of an
ordered life.

Thomas Moore is a psychotherapist, writer and lecturer who lives in New England. He has degrees in music, philosophy, and religious studies.

A Letter to Morningside

This letter by Gwen Mortimer of West Vancouver was one of the letters sent to Peter Gzowski's radio show "Morningside" and published in The Morningside Papers *in a chapter called "Bears".*

These were bears to break your heart and make you cry. These were bag-lady bears, skid-row bears, derelict bears with no pride or dignity. They scavenged the garbage dump for years – first- and second-generation welfare-bum bears; their territory was the great, open, festering dump at Whistler Mountain.

We who went to Whistler and skied that beautiful, tough mountain would sit around our fireplaces in the evening and discuss our great runs, and why it was such a joy to be there. When we left for home on a Sunday evening we took our plastic bags of garbage and threw them on that towering dump. Tin cans, jam jars, milk cartons, chocolate boxes, orange rinds, apples, roasts, cheeses and other delicacies all went on the trash heap, so the bears dined well, if not wisely.

Many bears had open wounds, some were scarred from previous battles with recalcitrant tin cans, and all appeared to have badly marked snouts. Their once beautiful, glossy coats were dull and bedraggled; their fur matted and hanging in clumps with great bare patches; graphic evidence of poor diet and, most probably, disease. My last picture of those bears remains with me still. There he was, this once mighty prince of the wilderness, ragged of coat, stumbling around in the muck and filth of the dump like some drunken clown, banging his head desperately on the hard ground in a futile effort to dislodge a metal tin. It somehow seemed appropriate.

Driving away I thought: why should man, who did, and does, and will continue to destroy his own environment feel differently about that of his fellow creatures?

Gwen Mortimer
West Vancouver

NATIONAL POST

We haven't come that far after all

Diane Francis
National Post

Saturday, November 01, 2003

This year marks the 40th publishing anniversary of the Feminine Mystique, the book that changed the world for women.

After its publication, bras were burned in the streets, other protests were staged and litigation raged. Two generations later, legal barriers and the injustices that financially handcuffed women to their husbands were removed. More women than ever before have obtained good educations. More are entering the business world.

But there is also an "Opt-Out Revolution" underway among educated women. They are forsaking careers and staying at home full time—a phenomenon which has experts scratching their heads.

They needn't bother.

My generation, the first released from gender prison, now knows what it's all about. Women have been liberated, for the first time in history, but it has only allowed us to scratch and claw our way to the middle.

In other words, we haven't come a long way, baby.

There's been progress, but no equality except that women now die of lung cancer at the same rate as men.

Half of all American university graduates are female and an equal number of men and women enter corporate training programs. But only 16% of corporate officers are women, only 11.7% of Fortune 500 company directors are female and only eight corporations have female CEOs. Fewer than 15% of law partners in the U.S. are female.

In Canada, the situation is worse. Only a handful of CEOs are female and 9.8% of directorships are held by women. The public sector is better, but a glass ceiling exists everywhere.

Trouble is, there's little hope for change because joining the "Opt-Out Revolution" is only for the well-heeled. Most women are tied to a system that grinds them down, and they don't understand that it's because our mentors mixed up their metaphors.

For two generations, we have been advised that life was a foot race and that the best and fastest would win. Ambitious girls prepared for the main event by taking math and acquiring job skills. Earnest mothers read self-help books and enrolled their daughters in sports so they would acquire team and leadership skills.

But millions of females aced algebra and high-fived their way through adolescence only to discover that business is not so much a sport as a blood sport. The metaphor that applies is war, not baseball, and success belongs to those in full metal jackets rather than track suits.

Many women have also learned that even if they want to take up arms, they cannot count on their colleagues and even their spouses to be allies. Sometimes they are saboteurs, especially the males, because they are also at war.

Men at the top understand this, and as business has become more Darwinian than ever, methods have become more ruthless. Just take a look at the nature of the corporate scandals of the 1990s and the damage caused by thousands of CEOs, their cronies, investment bankers, lawyers and accountants. These men raped and pillaged a generation of shareholders, employees, customers and regulators. They plundered corporate treasuries for stock options and personal loans, some as large as African economies, in order to buy yachts, mistresses, trophy wives, divorces, mansions and respect.

Meanwhile the gentler sex, working under the assumption it was a foot race, mostly got tripped by the Armani-clad killers in Porsches. Take high-profile and talented Martha Stewart who, guilty or not, has been victimized by a boyfriend who made phone calls he should not have made.

Attempts by Hollywood to portray the female condition in a positive light merely reflect the sad reality. Audiences of females cheer on the aggressive Charlie's Angels, but their boyfriends watch the movies to see the scant outfits, smug in the knowledge that Charlie, not his Angels, is really in charge. Similarly, there are the Legally Blonde movies that cast Reese Witherspoon as a sorority sister lawyer with an unrelenting intellect. She's pretty in pink, but at the end of the day just wants to argue cases before the Supreme Court and greet hubby with a chilled martini every night.

Even one of the most powerful woman in the United States, Hillary Clinton, only became a Senator by playing her legitimately earned victim card after the world found out her husband was a serial philanderer.

My generation has learned that life at the top is not a soccer match but a war without a Geneva Convention. Winners take no prisoners, and the only way to become victorious is to meet the enemy, opt out, or discover kinder, gentler ways of making a living.

As for the male of the species, there may be a faint glimmer of hope. Most still walk on their knuckles, but last year 46% of the employees who took parental leave at Ernst & Young in the U.S. were men. It may not be much, but at least it's a start.

Diane Francis is Editor-at-Large for the National Post.
She is also a broadcaster, author, and public speaker.

THE KEY TO BALANCE IS LIVING LIFE WITH A MOIST HEART

Richard Wagamese

It's the medicine time. With the first thunders and the first rains comes the opening of the sacred medicine bundles, powwows and ceremony to welcome the season when creation gives a collective shrug and springs into life again.

There always has been an air of mystery and mysticism surrounding the spiritual lives of the Indians. Much of it has to do with the reticence of the people themselves concerning their cultural and traditional philosophies. Equally, there has been much speculative writing done by outsiders and the uninitiated.

It's all very simple, really. About three years ago on a spring morning in the mountains of Montana I was told that in the aboriginal sense of things, being a spiritual being was to live with a moist heart.

A moist heart. As springtime fixes itself upon the land I remember this teaching very clearly these days.

It's because of baseball, really. That and a lumpy old teddy bear named Bart who rides shotgun in my car. Bart's the world's second biggest Boston Red Sox Fan and he wears a T-shirt and cap that proclaim his loyalty. He never says much about it, but dyed-in-the-wool fans like Bart never have to.

The world's biggest Red Sox fan is me. That's been the case ever since I discovered baseball in 1965. I was nine and the magic of the game grabbed and held me with the electric thrill of that first home run.

I had a friend just like Bart back then. He wasn't a teddy bear, though, just a tousle-headed country boy named Ricky Lark who loved the game as much as I did. We'd spend hours trading baseball cards, swapping statistics, rehashing the Game of the Week, batting flies out to each other and leafing through baseball magazines. We were friends.

Ricky Lark was fast. He won every footrace I ever saw him run and he did it so effortlessly you could almost believe he wasn't even trying. He had these huge sparkly blue eyes that even now I remember as being the clearest and deepest of any non-native man I've ever known. He'd look at you and you'd know exactly where he was coming from. I recall how you could see those eyes flash when a fly ball came his way or someone did something magical on the Game of the Week. There wasn't anything in the world that I wanted more than to beat Ricky Lark in the footrace. But every challenge ended the same way. He'd be standing at the finish line, blue eyes flashing in fun, love and friendship, laughing and saying "Come on Wagamese, it's the bottom of the ninth and we need you home!"

I almost hated him for that. Back then I thought he was taunting me and I'd find myself in the evenings running back and forth along the country lane behind our house as fast as I could, chasing the elusive phantom of Ricky Lark across the purple landscape of boys.

For three summers before I moved away I chased him. Sometimes I would come close but he'd always be there at the finish line yelling, "Come on, Wagamese…"

We cried when I moved. We were friends and we shared the passionate exuberance of our young lives in everything. And I never did beat him in a footrace. Ricky Lark was the first friend I ever had and a large part of my boyhood slid away as easily as the sight of him growing smaller and smaller through the back of the car.

The years and circumstances have kept us apart except for one short visit two years later. I have no idea where he is today or what his life is like, but I pray that the Creator has blessed his life with as much success, love and contentment as he has mine.

He was a Yankees fan, but I loved him anyway and that little boy part of me still does despite the years.

And what, you may ask, does this have to do with living with a moist heart? Nothing, really, but everything as well. Because when Bart the Bear and I sit down to cheer on our Red Sox, Ricky Lark is right there with us because of the gift of memory.

I've come to discover through the years that there is much strength in tenderness. Looking back and remembering the glittery, shiny parts of my life are as vital as investigating the grittier, seamier, more painful sides. My growth as a man, an Indian and a person demand it.

When the Old One told me that being spiritual, being Indian, is living with a moist heart he meant being constantly connected to the process of my own living. To feel, be genuine and to be free. Connected to the process of my own living past, present and future. That's the real basis of native spirituality and our ceremonies and rituals are built upon that principle.

When I can do that I live in balance. My mind, body, spirit and emotions are unified in a circle of life and living that's healing and nurturing. A moist heart.

I believe that by the process of doing that on a day-to-day basis, I will be rewarded one day when it all comes to a close.

Rewarded by the voice of a tousle-headed country boy with sparkly blue eyes, cheering me on from heaven, saying, "Come on, Wagamese, it's the bottom of the ninth and we need you home."

Richard Wagamese is an Ojibwe writer who received a National Newspaper Award in 1990. He has written two novels, one memoir, and a series of columns for The Calgary Herald.

An excerpt from

Studying and working: The busy lives of students with paid employment

Sandra Franke

By most life quality measures, high school students are not highly time-stressed. Close to 5 hours per day, or 70% of their leisure time, is spent on activities such as watching television and socializing. Yet few admit to having free time during the day.

Working at a paid job while attending high school appears to have different effects on young women than on young men. For example, young women are more likely to have less time and to feel rushed; they report being less satisfied with their free time, and are over twice as likely as young men to worry about not spending enough time with family and friends. In contrast, working while pursuing high school studies has a positive influence on the quality of male high school students' lives. These young men are more likely to say they are happy and satisfied with their lives in general, and are also more likely to be satisfied with their finances and studies.

Sandra Franke is an analyst with Health Statistics Division, Statistics Canada.

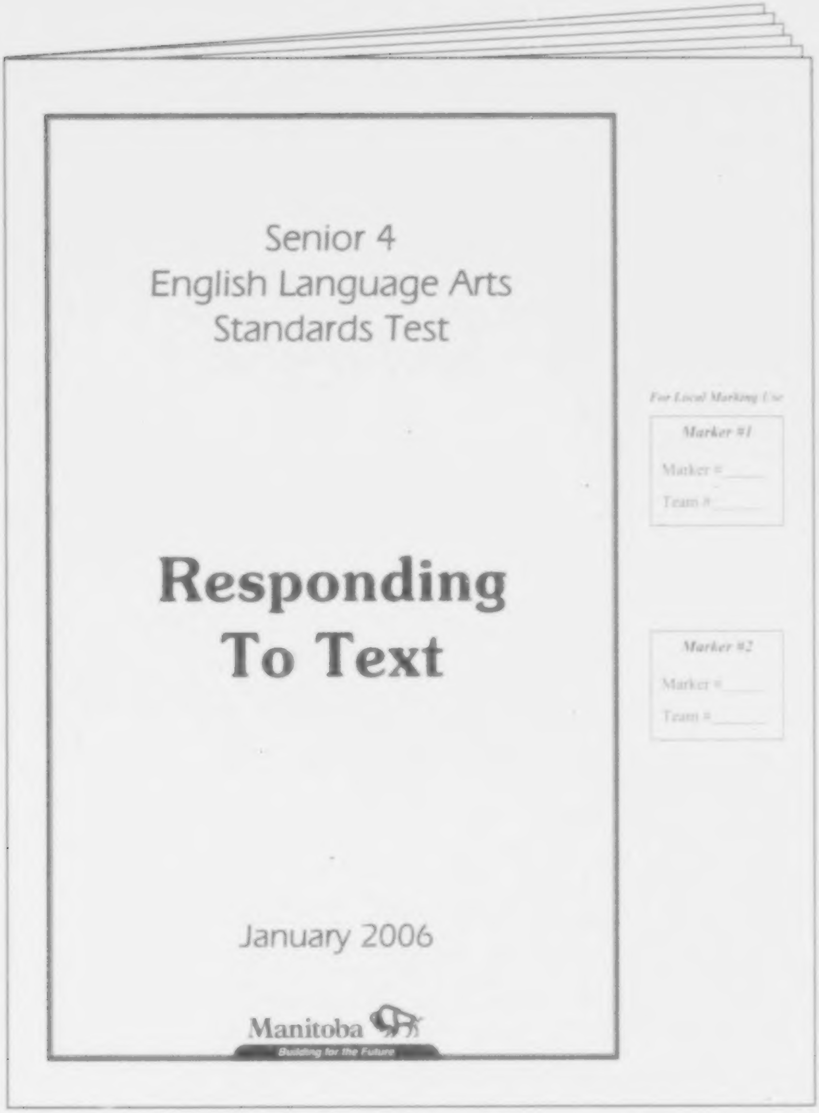
Recording Ideas from Text	Clarifying Thoughts with Others
Before group discussion Record ideas presented in the texts or create questions about the theme *Balance* that you would like to share with others in the group discussion.	**During group discussion** (Suggested time: 20 minutes) Share your ideas, thoughts, and questions about the theme *Balance* with others in your group. Record any thoughts or insights you acquire through this discussion.

Responding to Text

(Suggested time: 90 minutes)

35 marks

For this activity, you require the *Responding to Text* booklet and the written and visual texts in this *Process Booklet* (pages 6–25). You will have the *Responding to Text* booklet for today only.



Senior 4
English Language Arts
Standards Test

Responding To Text

January 2006

Manitoba
Building for the Future

For Local Marking Use

Marker #1

Marker # ______
Team # ______

Marker #2

Marker # ______
Team # ______

Connecting Ideas

(Suggested time: 20 minutes)

1. Write an extended response in which you explain **10 marks** 108 109
   - how the theme *Balance* connects to texts you have read or viewed, either today, in class, or at any other time (5 marks)

     and
   - how the theme *Balance* connects to your personal experience. (5 marks)

Day 1

*Remember to preview the **Writing Task** on page 30.

Previewing the Writing Task

Writing Task:

Develop an original written text using an idea about the theme *Balance* that you consider to be interesting and meaningful.

Determine your writing variables:

- the central idea
- the purpose
- the public audience
- the context (the situation in which your audience will hear, view, or read your text)
- the form

You may choose your own written form, or select or adapt one of the following forms:

- article (e.g. magazine, newspaper, journal)
- column
- editorial
- essay
- eulogy
- fable
- memoir
- monologue
- proposal
- script (e.g., radio, screen, stage)
- short story
- speech

In making your selection, be aware that you will have three days to develop and revise your text and to write your final copy.

Day 2

1 hour

Planning and Developing Your Text

- Planning Your Writing Variables
- Planning Your Content
- Drafting

Day 3

Developing Your Text

- [illegible]

Reflecting

Day 4

Revisiting Your Writing Variables

Writing the Final Copy and Proofreading

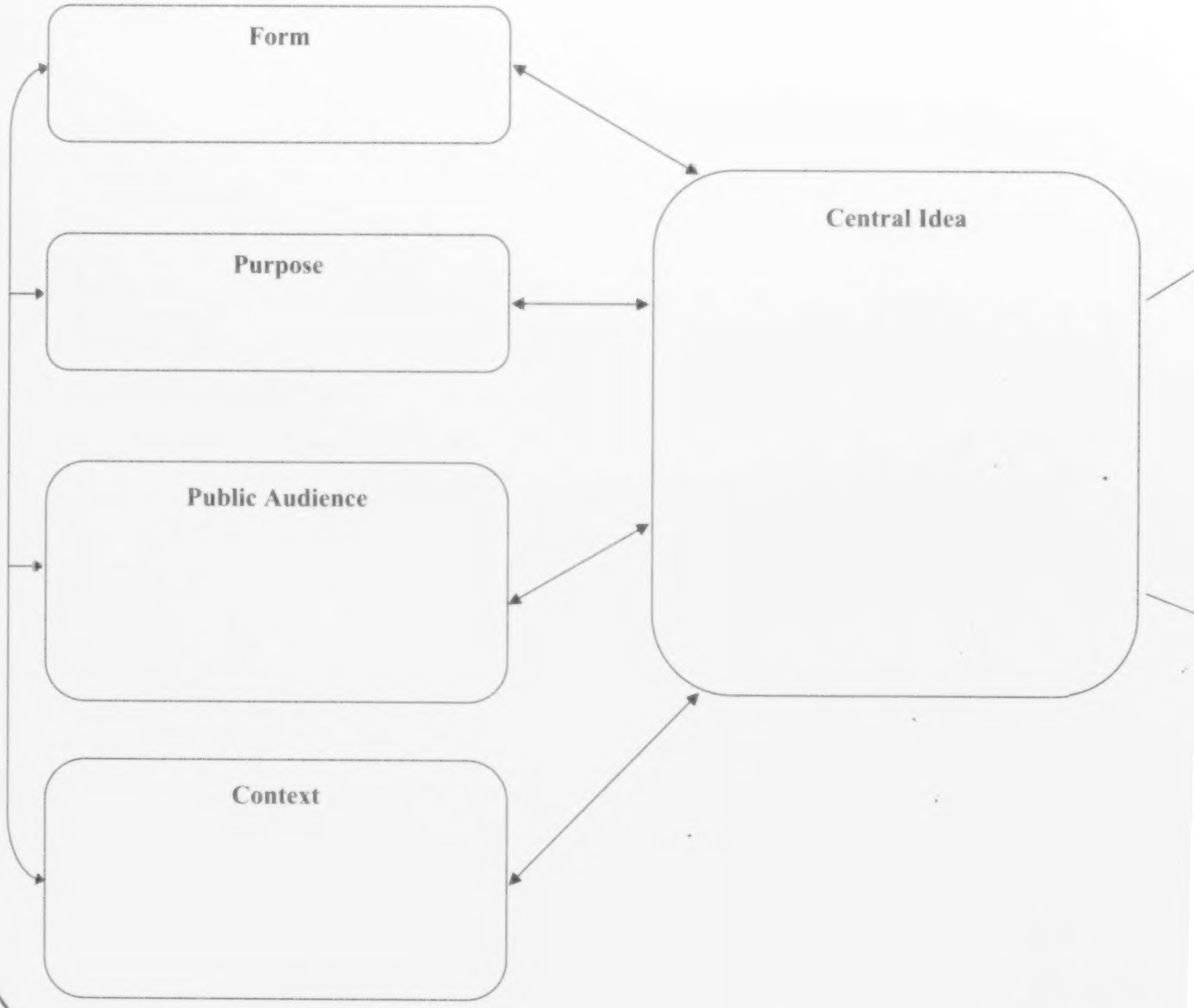
←You may go forward or back to any section of this booklet during the test process.→

Planning and Developin

Writing Task: **Develop an original written text using an idea about the theme *Balance* that you consider to be interesting and meaningful.**

Writing Variables

*Consider how well your writing variables work together.


Form
Purpose
Public Audience
Context
Central Idea

Your Text

You may wish to use page 32 and 33 to plan your writing variables and brainstorm content for your written text. This may assist you in completing the remaining tasks, especially *Recording Your Writing Variables* on page 39.

You may wish to use the space below to plan the content to develop your central idea.

Drafting

When drafting your text, use only the *Draft Paper* (tear-out) provided. You may request *Extra Pages* if you require them. At the end of each session, place all *Draft Paper* inside the front cover of this booklet. At the end of Day 4, staple all *Draft Paper* inside the back cover.

Be certain your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

Remember,

Your written text is worth 40% of your test mark.

Your text will be assessed on

- the selection and development of ideas and information (10 marks);
- the selection and use of organizational structures, techniques, and transitions (10 marks);
- the effective use of language and other communication techniques (10 marks); and
- the appropriate use of written language conventions (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation) (10 marks).

Day 3

1 hour

Developing Your Text

- Revising and Editing

Reflecting 10 marks

Day 4

Reviewing Your Writing Variables [illegible]

Writing the Final Copy and Proofreading [illegible]

Developing Your Text

Revising and Editing

Checklist

Before writing the final copy of your text, consider your purpose, audience, and context as you revise and edit for the following:

☐ Is your text of sufficient length to communicate and support your central idea clearly and effectively?

☐ Are the organizational structures, techniques, and transitions you used effective?

☐ Are your language choices and use of language effective?

☐ Is your use of the conventions of written language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation) appropriate?

Once you have completed your draft, answer the following two questions that require you to reflect on your written text.

←You may go forward or back to any section of this booklet during the test process.→

Reflecting

1. Identify the purpose of your written text and explain how your content is appropriate for that purpose. 5 marks

110

2. Speakers and writers often use strategies and devices (visuals, layout, pacing, props, sound effects, etc.) to enhance the presentation or publication of their texts.

5 marks

Identify a strategy or device you might use and explain how it would enhance your text for presentation **or** publication.

Day 4

1 hour

Recording Your Writing Variables 5 marks

Writing the Final Copy and Proofreading 40 marks

Use black or dark blue ink on the following pages.

←You may go forward or back to any section of this booklet during the test process.→

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

112

Central Idea: ____________________

Form: ____________________

Purpose: ____________________

Public Audience: ____________________

Context: ____________________

Final Copy

40 marks

Title:

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Acknowledgements

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PLEASE STAPLE DRAFT PAPER HERE

Senior 4 English Language Arts Standards Test

Scoring Rubrics

Use in conjunction with
Student Exemplars and Rationales

January 2006

Manitoba
Building for the Future

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Manitoba Education, Citizenship and Youth,
Instruction, Curriculum and Assessment Branch,
Winnipeg, Manitoba R3E 3J5

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Overview of the Scoring Rubrics

The scoring rubrics for the Senior 4 English Language Arts Standards Test are based on the outcomes and standards found in the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* and the *Senior 4 English Language Arts Common Standards*.

Scoring rubrics are designed to assess a wide range of student performance. These rubrics divide Senior 4 achievement and performance into three levels: Below Level, At Level, and Above Level. Below Level and At Level are further divided into two sub-categories: emergent and solid. This subdivision of the levels allows markers to identify students who are approaching these specific levels, but who have not yet consistently demonstrated all or most of its requirements. The Above Level consists of one category for scoring responses that are superior but may still be within grade expectations.

Rubrics are not used in isolation. To score student responses, markers are also provided with student exemplars and rationales (accompanying document) that illustrate the relationship between each level of performance and student responses.

Scoring Rubrics, Possible Characteristics, and Student Exemplars with Rationales

The ***scoring rubrics*** use standards adapted from the *Senior 4 English Language Arts Common Standards*.

Possible characteristics make the standards more concrete in terms specific to the question. **They are not exhaustive.** Other ways of responding must be considered and assessed using the scoring rubrics.

The ***student exemplars*** (accompanying document) are actual unedited student responses which help to illustrate the links among the standards, the scoring scales, the possible characteristics, and the student responses.

Rationales (accompanying document) provide the reasons, based on the rubrics, for the scores assigned to the student exemplars.

Steps in Scoring Student Responses

1. Review the At Level standard to understand what to look for in the student response. Note that a Below Level response demonstrates limited skill on this standard, while Above Level demonstrates superior skill.

2. Note the gradation from Below Level to At Level to Above Level (from left to right) and the links among the scoring rubrics, the student exemplars, and the rationales (from top to bottom).

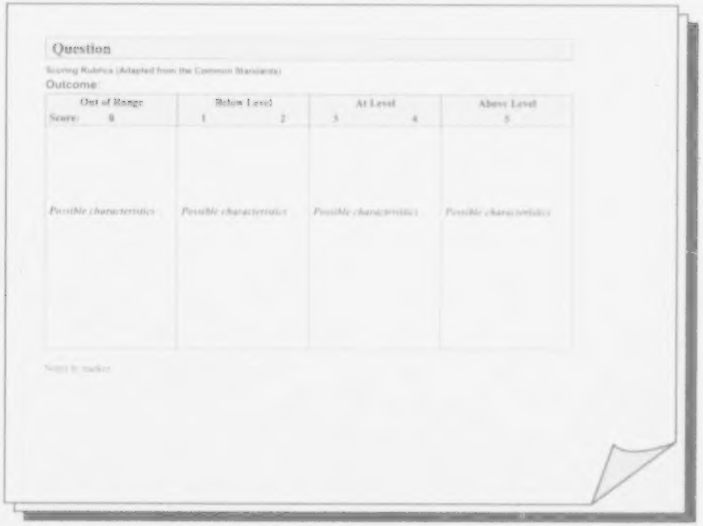
3. Mark the student's response according to the standards in the scoring rubrics. A student can be approaching a level (emergent Below or emergent At) or can be performing solidly at a level (solid Below, solid At, or solid Above).

4. Use the possible characteristics, student exemplars, and rationales to assist the marking process. However, always refer to the scoring rubrics as the main criteria. Where appropriate, consider and accept other possible ways of responding to questions.

5. When scoring *Responding to Text* responses, only ideas are to be considered; the conventions of written language and style are **not** to be assessed.

NOTE:

- Do **not** record any marks or comments in student booklets, as a sample of booklets are returned to the Department for feedback marking.
- During the administration of standards tests, supervising teachers may encounter irregularities. Markers may also encounter irregularities during local marking sessions. Appendix A provides examples of such irregularities and the required reporting procedures.
- Any instances of plagiarism will result in a test score of zero.



Question

Scoring Rubrics (Adapted from the Common Standards)

Outcome:

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
Possible characteristics	*Possible characteristics*	*Possible characteristics*	*Possible characteristics*

Notes to marker

(this document)

Question

Student Exemplars (Unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5

Rationale

Learning Outcomes

Outcomes Assessed

Test Activity	Question Number	Target Outcome
Responding to Text	1	2.2.3
	2	5.2.2
	3	1.2.3 2.1.3
	4	3.2.5 2.3.2
	5	2.2.2
	6	5.1.3 3.3.3
Connecting Ideas		1.2.2 1.2.3 1.2.4
		2.1.2 2.1.1
Reflecting	1	4.2.1 4.2.2
	2	4.2.3 4.2.4 4.2.5
Recording Your Writing Variables	1	3.3.2
Writing Task	Ideas	4.1.1
	Organizational Structures, Techniques and Transitions	4.1.3
	Language Use and Arrangement	4.2.4
	Grammar, Spelling, Capitalization, and Punctuation	4.3.1 4.3.2 4.3.3

Outcomes Not Assessed

Test Activity		Target Outcome	
Exploring the Theme	Activating Your Thoughts	1.1.1 3.1.2	
	Reading and Viewing Texts	1.1.1 1.2.4 2.1.2 2.1.4	1.1.2 2.1.1 2.1.3 2.2.1
	Recording Ideas	1.1.2 3.1.2	
	Clarifying Thoughts With Others	3.1.3 5.1.2	5.1.1 5.2.1

Scoring Rubrics

for *Responding to Text*

Ascension

Responding to Text 1: **Readers of "Ascension" may have the impression that they are closer to the tightrope than they are to the street below.**

Identify and explain how the writer's language choice(s) may help create this impression.

Outcome: 2.2.3

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited analysis of how language choices in print texts communicate meaning or intention and create effect and overall impression.	Analyzes how language choices in print texts communicate meaning or intention and create effect and overall impression.	Demonstrates superior analysis of how language choices in print texts communicate meaning or intention and create effect and overall impression.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• Response does not identify a language/stylistic choice. • Response identifies a language choice but offers no explanation of how the choice(s) creates this impression.	• Response identifies a language choice(s) and provides an undeveloped/superficial/generalized explanation of how the choice(s) creates this impression.	• Response identifies a language choice(s) and provides a clear and specific explanation of how the choice(s) creates this impression.	• Response identifies a language choice(s) and provides an insightful/sophisticated explanation of how the choice(s) creates this impression. e.g. – analysis explores a creative/perceptive interpretation – ideas extend to a broader context

Note to marker: • **Student may explain how the writer's language choice(s) do not help create this impression, or how they help create the opposite impression.**

The Ledger

Responding to Text 2: **The poem "The Ledger" incorporates a financial statement of the type used by early trading companies, such as the Hudson's Bay Company and the Northwest Company.**

Analyze how the poem "The Ledger" reflects the values of past or present societies.

Outcome: 5.2.2

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	1 2	3 4	5
Possible characteristics • Response does not analyze the way(s) in which "The Ledger" does/does not reflect societal values. e.g. – discussion of only the poem or societal values	Demonstrates limited analysis of the ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence, define, and transmit culture. *Possible characteristics* • Response provides a weak analysis of the way(s) in which "The Ledger" does/does not reflect societal values. e.g. – discussion of the connection between the poem and societal values is undeveloped/ generalized/superficial/ illogical	Analyzes ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence, define, and transmit culture. *Possible characteristics* • Response provides a clear analysis of the way(s) in which "The Ledger" does/does not reflect societal values. e.g. – discussion of the connection between the poem and societal values is specific and logical	Demonstrates superior analysis of the ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence, define, and transmit culture. *Possible characteristics* • Response provides a superior analysis of the way(s) in which "The Ledger" does/does not reflect societal values. e.g. – discussion of the connection between the poem and societal values is perceptive/ sophisticated – recognition of possible impact/implications on future societal values

Note to marker: • **Student may refer to past and present societies. Consider the quality of the analysis (as in the possible characteristics) in levelling the response.**

World Maps

Responding to Text 3: **Explain what you think the juxtaposition of these two maps communicates. Support your explanation with specific reference to both maps.**

Outcomes: 1.2.3, 2.1.3

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: **0**	**1** **2**	**3** **4**	**5**
	Demonstrates limited skill in considering the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when responding to texts. (1.2.3) Demonstrates limited skill in using textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts. (2.1.3)	Considers the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when responding to texts. (1.2.3) Uses textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts. (2.1.3)	Demonstrates superior skill in considering the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when responding to texts. (1.2.3) Demonstrates superior use of textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts. (2.1.3)
Possible characteristics • Response provides no explanation of what the juxtaposition of the two maps communicates. e.g. – refers only to one map – discusses both maps but does not consider a connection between them	***Possible characteristics*** • Response provides a limited explanation of what the juxtaposition of the two maps communicates. e.g. – consideration of a connection between the two maps is undeveloped/superficial/generalized/illogical	***Possible characteristics*** • Response provides a clear explanation of what the juxtaposition of the two maps communicates. e.g. – consideration of a connection between the two maps is specific and logical	***Possible characteristics*** • Response provides a superior explanation of what the juxtaposition of the two maps communicates. e.g. – consideration of a connection between the two maps is perceptive/insightful/sophisticated – sensitive/perceptive conclusion extends to a broader context

The Boy Can't Sleep or A Hymn

Responding to Text 4: **Choose one of the following texts from the *Process Booklet*:**
"The Boy Can't Sleep" by Ann Dowsett Johnston or "A Hymn" by Thomas Moore
Write an extended response in which you
- **identify and explain a main idea in the text**
  and
- **discuss the effectiveness of a technique(s) the writer uses to communicate this idea.**

Outcomes: 3.2.5, 2.3.2

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in using knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, and integrate ideas from texts. (3.2.5)	Uses knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, and integrate ideas from texts. (3.2.5)	Demonstrates superior skill in using knowledge of text cues, organizational patterns and cognitive and emotional appeals to extract, infer, synthesize, and integrate ideas from texts. (3.2.5)
Possible characteristics • Response does not identify a main idea in the text. • Response does not explain a main idea in the text.	***Possible characteristics*** • Response identifies a main idea in the text and provides a weak explanation of the idea. e.g. – support for the explanation is vague/generalized/undeveloped – explanation is a summary of the text	***Possible characteristics*** • Response identifies a main idea in the text and provides a clear explanation of the idea. e.g. – support for the explanation is relevant and specific	***Possible characteristics*** • Response identifies a main idea in the text and provides a superior explanation of the idea. e.g. – support for the explanation is precise/perceptive – extends to a broader context
	Demonstrates limited analysis of how various techniques are used in print texts to accomplish particular purposes and create an overall impression. (2.3.2)	Analyzes how various techniques are used in print texts to accomplish particular purposes and create an overall impression. (2.3.2)	Demonstrates superior analysis of how various techniques are used in print texts to accomplish particular purposes and create an overall impression. (2.3.2)
Possible characteristics • Response does not identify a technique. • Response identifies a technique but provides no explanation of the effectiveness of the technique in communicating a main idea.	***Possible characteristics*** • Response identifies a technique(s) and provides an undeveloped/ generalized/ vague/illogical explanation of the effectiveness of the technique(s) in communicating a main idea.	***Possible characteristics*** • Response identifies a technique(s) and provides a clear, logical, and specific explanation of the effectiveness of the technique(s) in communicating a main idea.	***Possible characteristics*** • Response identifies a technique(s) and provides a thorough/insightful/ sophisticated explanation of the effectiveness of the technique(s) in communicating a main idea.

Notes to marker:
- **Technique or effectiveness of technique may be implied.**
- **Consider the entire response to find an explanation of the main idea and of the technique(s) the writer uses to communicate this idea.**

A Letter to Morningside

Responding to Text 5: Identify a viewpoint in "A Letter to Morningside" and explain whether or not you agree with that viewpoint.

Outcome: 2.2.2

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in responding personally and critically to perspectives of Canadian texts.	Responds personally and critically to perspectives of Canadian texts.	Responds creatively, personally, and critically to perspectives of Canadian texts.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• Response does not provide a viewpoint in the text. • Response only identifies a viewpoint in the text; explanation of agreement or disagreement with the viewpoint is not provided.	• Response identifies a viewpoint in the text and provides a limited explanation of agreement or disagreement with the viewpoint. e.g. – explanation is supported with superficial/generalized/inconsistent/illogical/undeveloped reasons	• Response identifies a viewpoint in the text and provides a clear explanation of agreement or disagreement with the viewpoint. e.g. – explanation is supported with logical and specific reasons	• Response identifies a viewpoint in the text and provides a superior explanation of agreement or disagreement with the viewpoint. e.g. – explanation is supported with insightful/sophisticated reasons – ideas extend to a broader context

Note to marker: • **Viewpoint may be implied.**

We Haven't Come That Far After All

Responding to Text 6: **A writer may intentionally use bias to evoke a response.**

Evaluate whether or not Diane Francis has used bias effectively in the article "We Haven't Come That Far After All."

Outcomes: 5.1.3, 3.3.3

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	1 2	3 4	5
	Demonstrates limited skill in recognizing inclusive, respectful language and appropriate tone and register according to context; demonstrates limited skill in recognizing how language choice reveals perspectives, attitudes, and relationships. (5.1.3) Demonstrates limited skill in evaluating the appropriateness, completeness, accuracy, balance of perspectives, and bias of information for a particular purpose. (3.3.3)	Recognizes inclusive, respectful language and appropriate tone and register according to context; recognizes how language choice reveals perspectives, attitudes, and relationships. (5.1.3) Evaluates the appropriateness, completeness, accuracy, balance of perspectives, and bias of information for a particular purpose. (3.3.3)	Demonstrates superior skill in recognizing inclusive, respectful language and appropriate tone and register according to context; demonstrates superior skill in recognizing how language choice reveals perspectives, attitudes, and relationships. (5.1.3) Demonstrates superior skills in evaluating the appropriateness, completeness, accuracy, balance of perspectives, and bias of information for a particular purpose. (3.3.3)
Possible characteristics • Response demonstrates a lack of understanding of the concept of bias. • Response provides no evaluation of whether or not the writer has used bias effectively in the article.	***Possible characteristics*** • Response provides a limited evaluation of whether or not the writer has used bias effectively in the article. e.g. – evaluative statement is supported with vague/superficial/undeveloped examples of ideas/language choices the writer has used	***Possible characteristics*** • Response provides a clear evaluation of whether or not the writer has used bias effectively in the article. e.g. – evaluative statement is supported with appropriate, specific, and logical examples of ideas/language choices the writer has used	***Possible characteristics*** • Response provides a superior evaluation of whether or not the writer has used bias effectively in the article. e.g. – evaluative statement is supported with precise/perceptive/sophisticated examples of ideas/language choices the writer has used

Note to marker: • **Effectiveness may be implied.**

Scoring Rubrics

for the *Process Booklet*

Connecting Ideas:	**Write an extended response in which you explain** • **how the theme *Balance* connects to texts you have read or viewed, either today, in class, or at any other time** **and** • **how the theme *Balance* connects to your personal experience.**

Outcomes: 1.2.2, 1.2.3, 1.2.4

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
	Demonstrates limited skill in exploring various viewpoints, assumptions, and premises when responding to texts. (1.2.2)	Explores various viewpoints, assumptions, and premises when responding to texts. (1.2.2)	Demonstrates superior skill in exploring various viewpoints, assumptions, and premises when responding to texts. (1.2.2)
	Demonstrates limited skill in considering the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when responding to texts. (1.2.3)	Considers the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when responding to texts. (1.2.3)	Demonstrates superior skill in considering the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when responding to texts. (1.2.3)
	Demonstrates limited skill in exploring and extending understanding by considering experiences, information, and perspectives when responding to texts. (1.2.4)	Explores and extends breadth and depth of understanding by considering various experiences, information, and perspectives when responding to texts. (1.2.4)	Demonstrates superior skill in exploring and extending understanding by considering various experiences, information, and perspectives when responding to texts. (1.2.4)
Possible characteristics • Response provides no explanation of how the theme connects to texts the student has read or viewed. e.g. – only identifies the theme as the connection to the texts	***Possible characteristics*** • Response provides a limited explanation of how the theme connects to texts the student has read or viewed. e.g. – makes a weak connection(s), using vague/generalized/superficial/undeveloped examples/details	***Possible characteristics*** • Response provides a clear explanation/synthesis of how the theme connects to texts the student has read or viewed. e.g. – considers varied and logical connection(s), using specific examples/details	***Possible characteristics*** • Response provides a superior synthesis of how the theme connects to texts the student has read or viewed. e.g. – considers and explores perceptive/creative connection(s), skillfully using subtle/insightful examples/details

Note to marker: • **Consider the entire response to find an explanation of how the theme *Balance* connects to the texts the student has read or viewed.**

Outcomes: 2.1.2, 2.1.1

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited skill in applying a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretations of a variety of texts. (2.1.2) Demonstrates limited analysis of connections between personal experiences and a variety of texts to develop interpretations and perspectives. (2.1.1)	Applies a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretations of a variety of texts. (2.1.2) Analyzes connections between personal experiences and prior knowledge of language and a variety of texts to develop interpretations and perspectives. (2.1.1)	Demonstrates superior skill in applying a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretations of a variety of texts. (2.1.2) Demonstrates superior analysis of connections between personal experiences and prior knowledge of language and a variety of texts to develop interpretations and perspectives. (2.1.1)
Possible characteristics • Response provides no explanation of how the theme connects to the student's personal experience.	***Possible characteristics*** • Response provides a limited explanation of how the theme connects to the student's personal experience. e.g. – analyzes weak connection(s), using vague/generalized/superficial/undeveloped examples/details	***Possible characteristics*** • Response provides a clear explanation of how the theme connects to the student's personal experience. e.g. – analyzes logical connection(s), using relevant, appropriate, and specific examples/details	***Possible characteristics*** • Response provides a superior explanation of how the theme connects to the student's personal experience. e.g. – analyzes perceptive/creative connection(s), using subtle/insightful examples/details

Note to marker: • **Consider the entire response to find an explanation of how the theme *Balance* connects to the student's personal experience.**

Reflecting 1: Identify the purpose of your written text and explain how your content is appropriate for that purpose.

Outcomes: 4.2.1, 4.2.2

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited skill in appraising the effectiveness of own choices of content. (4.2.1) Demonstrates limited skill in evaluating drafts to ensure appropriateness of content for purpose and intent. (4.2.2)	Appraises the effectiveness of own choices of content. (4.2.1) Evaluates drafts to ensure appropriateness of content for purpose and intent. (4.2.2)	Demonstrates superior skill in appraising the effectiveness of own choices of content. (4.2.1) Demonstrates superior skill in evaluating drafts to ensure appropriateness of content for purpose and intent. (4.2.2)
Possible characteristics • Response provides no explanation of the appropriateness/effectiveness of the content for the identified purpose. e.g. – only purpose or content is identified	***Possible characteristics*** • Response provides a limited explanation of the appropriateness/ effectiveness of the content for the identified purpose. e.g. – connection between the content and purpose is generalized/ vague/superficial/undeveloped	***Possible characteristics*** • Response provides a clear explanation of the appropriateness/ effectiveness of the content for the identified purpose. e.g. – connection between the content and purpose is logical and specific	***Possible characteristics*** • Response provides a superior explanation of the appropriateness/ effectiveness of the content for the identified purpose. e.g. – connection between the content and purpose is perceptive/ precise/thorough

Reflecting 2: **Speakers and writers often use strategies and devices (visuals, layout, pacing, props, sound effects, etc.) to enhance the presentation or publication of their texts.**

Identify a strategy or device you might use and explain how it would enhance your text for presentation or publication.

Outcomes: 4.2.3, 4.2.4, 4.2.5

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in selecting text features to enhance legibility and artistry for particular audiences, purposes, and contexts. (4.2.3) Demonstrates limited skill in using effective visuals for balance, impact, and originality, considering voice and/or audience. (4.2.4) Demonstrates limited skill in using appropriate strategies and devices to enhance the impact of presentations. (4.2.5)	Selects text features to enhance legibility and artistry for particular audiences, purposes, and contexts. (4.2.3) Uses effective visuals for balance, impact, and originality, considering voice and/or audience. (4.2.4) Uses appropriate strategies and devices to enhance the impact of presentations. (4.2.5)	Demonstrates superior skill in selecting text features to enhance legibility and artistry for particular audiences, purposes, and contexts. (4.2.3) Demonstrates superior skill in using visuals for balance, impact, and originality, considering voice and/or audience. (4.2.4) Demonstrates superior skill in using appropriate strategies and devices to enhance the impact of presentations. (4.2.5)
Possible characteristics • Response does not identify a strategy or device. • Response does not reveal how a strategy or device would enhance the student's text for presentation or publication.	***Possible characteristics*** • Response identifies a strategy or device and provides a vague/generalized/undeveloped explanation of how it would enhance the student's text for presentation or publication.	***Possible characteristics*** • Response identifies a strategy or device and provides a clear and specific explanation of how it would enhance the student's text for presentation or publication.	***Possible characteristics*** • Response identifies a strategy or device and provides a perceptive/creative/thorough explanation of how it would enhance the student's text for presentation or publication.

Note to marker: • **Student may refer to more than one strategy or device, provided they work logically together.**

Recording Your Writing Variables:	**Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.**

Outcome: 3.3.2

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	1 2	3 4	5
Possible characteristics • Writing variables reveal a lack of understanding of the writing task.	Demonstrates limited skill in synthesizing and recording information and ideas for a particular purpose. *Possible characteristics* • Response identifies the writing variables in vague detail; this limited synthesis reveals an undeveloped/illogical record.	Synthesizes and records information and ideas for a particular purpose. *Possible characteristics* • Response identifies the writing variables in detail; this clear synthesis reveals a functional and congruent record.	Demonstrates superior skill in synthesizing and recording information and ideas for a particular purpose. *Possible characteristics* • Response identifies the writing variables in precise detail; this superior synthesis reveals an authentic/creative and congruent record.

Notes to marker:

- **Before assigning a zero for an apparent lack of connection to the writing task, refer to one or more of the following: Planning and Developing Your Text activities, Reflecting responses, and the Final Copy.**
- **If a student does not attempt the Recording Your Writing Variables, do not refer to Planning Your Writing Variables; score the response NR.**

Writing Task: Ideas

Focus for Assessment: Attend to ideas, not structure, in relation to the writing variables the student has identified at the beginning of the final copy.

Outcome: 4.1.1

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in generating, evaluating, and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings to create desired effect.	Generates, evaluates, and selects ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings to create desired effect.	Demonstrates superior skill in generating, evaluating, and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings to create desired effect.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• Ideas are off topic. • Text and/or ideas are plagiarized.	• Ideas are vague/generalized/superficial/undeveloped for the identified audience and for achieving the stated purpose. • Thoughts and feelings are vague/generalized/superficial/undeveloped for the identified audience and for achieving the overall effect. • Generation of own ideas is limited.	• Ideas are clear, appropriate, and adequately developed for the identified audience and for achieving the stated purpose. • Thoughts and feelings are clear and appropriate, and are adequately developed and consistent in creating an overall effect.	• Ideas are creative/perceptive/thoroughly developed for the identified audience and for effectively achieving the stated purpose. • Thoughts and feelings are creative/perceptive/thoroughly developed, and are interrelated in creating an overall effect.

Notes to marker:

- **If the student has not identified the writing variables at the beginning of his or her final copy, refer to Planning Your Writing Variables.**
- **Consider how well the ideas focus the topic for audience, purpose, and context.**
- **Consider how well the ideas express thoughts and feelings to create desired effect.**

Writing Task: Organizational Structures*, Techniques, and Transitions**

Focus for Assessment: Attend to the macro- and micro-organization (e.g., beginning, middle, and end, as well as organization within the beginning, middle, and end) in relation to the writing variables the student has identified at the beginning of the final copy.

Outcome: 4.1.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
• Text and/or ideas are plagiarized.	Demonstrates limited skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • Organizational structures* are awkward or not apparent for stated purpose; techniques and transitions** are weak and distract from a coherent, unified central idea.	Evaluates the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • Distinct overall organizational structures* are used to achieve stated purpose; techniques and transitions** ensure a coherent, unified central idea.	Demonstrates superior skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • Distinct overall organizational structures* are used with impact and achieve stated purpose; techniques and transitions** artfully integrate ideas into a coherent, unified whole.

* "Structures" refer to the macro-organization. Structures in aesthetic texts might include rising action, prologue/epilogue, stanza and line organization, and acts and scenes. Structures in pragmatic texts might include cause/effect, inverted pyramid, intro/body/conclusion, point-example-discussion, and chronological order.

** "Techniques and transitions" might include use of narrator, extended metaphor, repetition, refrains, flashbacks/flashforwards, headings and subheadings, and dissolves and transitional paragraphs. "Transitions" also include words that tie ideas together, such as "on the other hand" or "hence".

Writing Task: Language Use and Arrangement

Focus for Assessment: Attend to language choices* and arrangement**, in relationship to the writing variables the student has identified at the beginning of the final copy.

Outcome: 4.2.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in using effective language and in arranging and juxtaposing ideas for balance, impact, and originality, considering voice and/or audience. ***Possible characteristics*** • Language choices and arrangement of ideas are ineffective for the writing variables; voice is weak/inconsistent/inappropriate. e.g. – vague/generalized/unvaried diction; awkward/repetitious/unvaried syntax; weak/unvaried arrangement of ideas		Uses effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience. ***Possible characteristics*** • Language choices and arrangement of ideas are effective and consistent for the writing variables; voice is established and appropriate. e.g. – clear/specific/varied diction; clear/purposeful syntax; varied/meaningful arrangement of ideas		Demonstrates superior skill in using language and in arranging and juxtaposing ideas for balance, impact, and originality, considering voice and/or audience. ***Possible characteristics*** • Language choices and arrangement of ideas are superior for the writing variables; voice is distinct and effective. e.g. – precise/powerful/creative diction; mature/polished syntax; sophisticated/original arrangement of ideas
• Text and/or ideas are plagiarized.					

* "Language choices" might include figurative language, description, diction, and connotation.

** "Arrangement" might include sentence pattern, juxtaposition, arrangement for emphasis, metrical devices, rhythm, and phrasing.

Note to marker: • Assess word choice in terms of its effectiveness for the writing variables.

Writing Task: Grammar, Spelling, Capitalization, and Punctuation

Focus for Assessment: Attend to the relationship between the mechanics and the writing variables the student has identified at the beginning of the final copy. Consider the extent to which the errors detract from the overall impact of the work but do not affect meaning.

Outcomes: 4.3.1, 4.3.2, 4.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
• Text and/or ideas are plagiarized.	Demonstrates limited skill in analyzing and editing texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1) Knows and applies Canadian spelling conventions; recognizes creative spellings but demonstrates limited skill in using creative spellings for clarity and special effects. (4.3.2) Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to but demonstrates limited skill in using capitalization and punctuation conventions for specific purposes. (4.3.3) *Possible characteristics* • Demonstrates limited or tentative control of the conventions of written language. [Errors are distracting and may interfere with the reader's understanding of the ideas.]	Analyzes and edits texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1) Knows and applies Canadian spelling conventions for a broad repertoire of words; recognizes and uses creative spellings for special effects. (4.3.2) Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to capitalization and punctuation conventions for specific purposes. (4.3.3) *Possible characteristics* • Demonstrates capable control of the conventions of written language. [Errors may detract from the overall impact of the work, but they do not affect the meaning.]	Demonstrates superior skill in analyzing and editing texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1) Knows and applies Canadian spelling conventions for a broad repertoire of words; demonstrates superior skill in using creative spellings effectively for special effects. (4.3.2) Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; demonstrates superior skill in attending to and using capitalization and punctuation conventions for specific purposes. (4.3.3) *Possible characteristics* • Demonstrates skillful control of the conventions of written language. [Errors in spelling, grammar, and punctuation may exist, but they do not affect the overall impact.]

Notes to marker:

- **Impact of errors is to be considered in relation to**
  – the complexity of the language used and/or risks taken by the student;
  – the variety and frequency of errors; and
  – the length of the written text.
- **Assess word choice in terms of its correctness.**

APPENDIX A

IRREGULARITIES IN STANDARDS TESTS

A GUIDE FOR LOCAL MARKING

The *Administration Manual for Supervising Teachers* and the *Policies and Procedures for Standards Tests* are distributed to teachers and administrators to ensure consistency in the administration of standards tests. These documents deal with the issues of test material security and the Department's policy regarding adaptations and exemptions.

During the marking of standards tests, markers have occasionally encountered test booklets in which there have been irregularities. The following list provides examples of such irregularities, and is not intended to be exhaustive:

- Completely different penmanship in the same booklet
- Notes from a teacher indicating how he or she has assisted students during the test administration
- Student stating that he or she received teacher assistance for a question
- Student submitting work on unauthorized paper
- Evidence of plagiarism or cheating

If a student's mark on the test is 0% because he or she left the whole test booklet blank or answered with a combination of non-responses and inappropriate responses, please complete an *Irregular Test Paper Report* to confirm that the result is accurate (i.e., the student was not, in fact, absent or exempted).

Please note that student comments or responses indicating that the student may be at personal risk of being harmed or of harming others are personal safety issues. This type of student response requires an immediate and appropriate follow-up action at the school level. In this case, please ensure the Department is made aware that a follow-up has taken place by completing an *Irregular Test Paper Report*.

Except in the case of cheating or plagiarism where the result is a standards test mark of 0%, it is the responsibility of the division or the school to determine how they will proceed with irregularities. Once an irregularity has been confirmed, the marker prepares an *Irregular Test Paper Report* documenting the situation, the people contacted, and the follow-up. The original report is to be retained by the local jurisdiction and a copy is to be sent to the Instruction, Curriculum and Assessment Branch along with all other test materials.

Irregular Test Paper Report

Test: ______________________________

Date marked: ______________________________

Booklet ID No.: ______________________ **Bundle No.:** ______________________

Problem noted: ______________________________

Question(s) affected: ______________________________

Action taken or rationale for assigning marks: ______________________________

Follow-up: ____

Decision: ____

Person Making Decision: ________________________________

For Department Use Only—After Marking Complete

Consultant: ________________________________

Date: ________________________________

Senior 4
English Language Arts
Standards Test

Student Exemplars and Rationales

Including additional *Practice Papers*

Use in conjunction with
Scoring Rubrics

January 2006

Manitoba
Building for the Future

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Manitoba Education, Citizenship and Youth,
Instruction, Curriculum and Assessment Branch,
Winnipeg, Manitoba R3E 3J5

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Student Exemplars*
and
Rationales
for the
Responding to Text booklet

Use in conjunction with
Scoring Rubrics

***Student responses are italicized and unedited.**

Ascension

Responding to Text 1: **Readers of "Ascension" may have the impression that they are closer to the tightrope than they are to the street below.**

Identify and explain how the writer's language choice(s) may help create this impression.

Outcome: 2.2.3

Out of Range	Below Level	At Level	Above Level
Score: **0**	**1** **2**	**3** **4**	**5**
The man is in the story is old but he still feel strong and confident. Its equal to physical to mental Balance.	*The writer's language choices help create the impression that they are closer to the tightrope than they are to the street below by giving details of whats going on when this man walk on the tightrope between two buildings. The writer tells how high in storeys the tightrope wire is and how he passes the wind. It even tells what can happen if he were to fall.*	*Readers get the sensation of being on the tightrope with Salvo because the author talks mainly about what Salvo's doing and what's happening to him. He mentions little details about the weather, and how the wind and sun affect Salvo. The author briefly mentions the crowd below, but it's from Salvo's point of view about them; it's almost like your with him on the tightrope and he's explaining to you what he does to impress the people, his techniques to build suspense. So basically the whole story focuses on Salvo, who is 110 stories up, and not on the crowd, therefor you have no choice but to feel like your up in the air. "He imagines what it would be like on the ground. How the street would be so quiet you could hear the person next to you breathing, except during his handstand, when some would have stopped themselves to stop from gasping" [P.10 last paragraph] This shows your up in the air imagining the ground below you.*	*The reader finds themself in the position of the story's main character, who is focussed on the rope, rather than the street. Because of this, the reader's attention is also on the rope, which is why the reader feels closer to the rope than the street.* *One way that the writer creates this focus is by not focussing on the street. Actually, not once does the writer paint a word description of the view looking down. Because he does not help us picture it, we do not see it.* *Another technique used is how the author, rather than describing underneath, goes beyond the rope to talk about what is happening above the rope. "The sky is grey, gloomy." (Steven Galloway, Ascension) By describing higher settings, the rope is seen as almost a base, something more solid to focus on then the air above.* *Finally, one of the only audio descriptions stems from the rope. The author describes the sound of the wind against the wire, and compares it to a singing death march. The reader is prone to focus on this singular and vivid sound, and so, once again, the attention is on the rope.*

Rationale			
• Response does not identify a language choice. Score: 0	• Response identifies a language choice. – *"...by giving details of whats going on when this man walk on the tightrope..."* • Response provides a generalized explanation of how the language choice(s) creates this impression. – *"The writer tells how high in storeys the tightrope wire is and how he passes the wind."* – *"It even tells what can happen if he were to fall."* Score: 2	• Response identifies language choices. – *"He mentions little details...affect Salvo."* – *"The author briefly mentions.... but it's from Salvo's point of view about them..."* • Response provides a clear and specific explanation of how the language choice(s) create this impression. – *"...it's almost like your with him on the tightrope..."* – *"...therefor you have no choice but to feel like your up in the air."* – *"This shows your up in the air imagining the ground below you."* Score: 4	• Response identifies language choices: – *"One way that the writer creates this focus is by not focusing on the street."* – *"Another technique used...goes beyond the rope to talk about what is happening above the rope."* – *"Finally, one of the only audio descriptions stems from the rope. The author describes the sound of the wind against the wire..."* • Response provides an insightful explanation of how the language choice(s) create this impression. – *"Because he does not help us picture it, we do not see it."* – *"...the rope is seen almost as a base, something more solid to focus on then the air above."* – *"...the sound of the wind against the wire, and compares it to a singing death march."* Score: 5

The Ledger

Responding to Text 2:	**The poem "The Ledger" incorporates a financial statement of the type used by early trading companies, such as the Hudson's Bay Company and the Northwest Company.** **Analyze how the poem "The Ledger" reflects the values of past or present societies.**

Outcome: 5.2.2

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
present societies most of them all have badget to balance their income. So they will know what and how they're useing their money for. if a person have a badget it very good because then you will pay all the bills on time.	*How we measure each other on what we have, in that time they looked on how many animal skins you had and today how well dressed and how much money you have. We judge each other on how we look like and not who we are.*	*The poem is telling us that man is measured on our net worth. In the past, if you were a good hunter you would have good credit and be well respected on all sides and races of people. If you could afford new things for you and your family you were considered a good man and a well respected man. It hasn't changed much throughout the years though. Now if you have a good job and lots of money you are still respected and put on a pedestal. You are considered to be special and 1st class, like how movie stars and top singers are to us. The poem shows how little our social values have changed from past to future.*	*The poem "The Ledger", reflects the shallow, money driven values of both past and present society. Though this article didn't seem to have much to do with the theme of "Balance", it did get a point across about how people are guaged in society, past or present. People are not judged the ideal way by the strength of their character, by the generosity or by their willingness to help those in need of it. Ultimately we are all judged by how much we earn, what we wear and how much we own. There have been people who were said to be great such as billionaire business men or wealthy property owners etc., when these men may have hurt countless people to get where they were and when even they don't feel fulfilled or happy. In the past a man's worth was measured on the number of animals he could kill or the number of slave's he owned. All I can say about that is it makes for a prettly bleak future when a man is said to be worth more, when his character, morals and ideals are worth less.*

Rationale			
• Response does not analyze the way in which the poem reflects societal values; only societal values are discussed. Score: 0	• Response provides a weak, undeveloped analysis of the way the poem reflects societal values. – *"We judge each other on how we look like and not who we are."* – *"...in that time they looked on how many animal skins you had and today how well dressed and how much money you have."* Score: 2	• Response provides a specific and logical analysis of the way the poem reflects societal values. – *"The poem is telling us that man is measured on our net worth."* – *"If you could afford new things for you and your family you were considered a good man..."* – *"It hasn't changed much throughout the years...you are still respected and put on a pedestal."* Score: 4	• Response provides a perceptive analysis of the way the poem reflects societal values. – *"The poem 'The Ledger', reflects the shallow, money driven values of both past and present society."* – *"People are not judged the ideal way by the strength of their character...we are all judged by how much we earn, what we wear and how much we own."* • Response recognizes the possible impact on future societal values. – *"All I can say about that is it makes for a pretty bleak future when a man is said to be worth more, when his character, morals and ideals are worth less."* Score: 5

World Maps

Responding to Text 3: **Explain what you think the juxtaposition of these two maps communicates. Support your explanation with specific reference to both maps.**

Outcomes: 1.2.3, 2.1.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
I think the artist is trying to show is that the world can have as much money as it wants but as it begins to lose people all over the more terrorism increase. People see dollar signs in North America and to me it makes North America a target for theives or something.	*By looking at these two maps In the First map "Gross Domestic Product" it gives us viewers a visual point of view on Balancing the value of products and services produced per year. This map provides us with each contenant and it is showing that in North America we have the most Value of all products and services produced in a country per person in a year.* *In the second map it shows The same idea with all the contenants it shows that there is a more wider population in the Asia area.* *So then the Artist is Balancing out the population to the amount of Products and services produced.*	*I think the artist is showing how much the world doesn't make sense. I mean that if you look at the maps, the contrast between the population map and GDP map are nearly opposite. I find it crazy that the USA has the largest GDP area, and one of the smaller population areas, also how China & India have small GDP areas considering the very large, actually they are the largest population areas. I don't think it is fair that the largely wealthy countries have such a large GDP area when other countries are suffering with too many people, and very little GDP. The wealthy countries should help them out. It just doesn't make sense. I think that was what the artist thought as well.*	*The artist is conveying a clear and deffinite message. It is that for the amount of people certain countries have, the, amount of products and services is not balanced. Relatively, North America has a small population when compared to places such as Asia. Likewise, North America has an overwhelming amount of goods and services when compared to the same place. This is both unbalanced and unpoportionated. Why does a country such as Canada deserve so much more then a country such as Etheopia? Our population is smaller and compared to the lives of Ethiopians, we live very extravegantly. The world is not balanced. This is because of our greediness, and our Industry's selfish motives. They care about nothing more then making a profit, so they are going to remain providing services and product to the wealthy nation. This cylce of life, leaves our overpopulated – under paid nations destined to poverty.*

Rationale			
• Response provides an explanation but does not consider the juxtaposition of the two maps. – *"I think the artist is trying to show is that the world can have as much money as it wants but as it begins to lose people all over the more terrorism increase."* Score: 0	• Response provides a limited explanation of what the juxtaposition of the two maps communicates. – *"So then the Artist is Balancing out the population to the amount of Products and services produced."* • Consideration of the connection between the two maps is generalized. – *"In the First map 'Gross Domestic Product' it gives us viewers a visual point of view on Balancing…This map provides us with each contenant and it is showing…we have the most Value of all products and services…"* – *"In the second map…it shows that there is a more wider population in the Asia area."* Score: 2	• Response provides a clear explanation of what the juxtaposition of the two maps communicates. – *"I think the artist is showing how much the world doesn't make sense."* • Consideration of the connection between the two maps is specific and logical. – *"…the contrast between the population map and the GDP map are nearly opposite."* – *"I find it crazy that the USA has the largest GDP area, and one of the smaller population areas…"* – *"I don't think it is fair that the largely wealthy countries…The wealthy countries should help them out."* Score: 4	• Response provides a superior explanation of what the juxtaposition of the two maps communicates. – *"The artist is conveying a clear and deffinite message. It is that for the amount of people that certain countries have, the, amount of products and services is not balanced."* – *"This is both unbalanced and unpoportionated…The world is not balanced."* • Consideration of the connection between the two maps is sophisticated. – *"Why does a country such as Canada deserve so much more then a country such as Etheopia?"* – *"This is because of our greediness, and our Industry's selfish motives. They care about nothing more then making a profit…"* • A sensitive and perceptive conclusion extends to a broader context. – *"This cylce of life, leaves our overpopulated – under paid nations destined to poverty."* Score: 5

The Boy Can't Sleep
or
A Hymn

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

☑ "The Boy Can't Sleep" by Ann Dowsett Johnston

or

☐ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

The main idea in the boy can't sleep is how the relationship between a boy and his mom can change so quickly. Because one day the boy was huging and kissing his mom, the next he was giving her little hip checks and talking to her about his girl problems, the writter also writes in second person, to make it like there is a person telling the story for the mom.

Rationales

(Outcome 3.2.5)

Rationale **Score: 2**

- Response identifies a main idea in the text.
  - *"The main idea in the boy can't sleep is how the relationship between a boy and his mom can change so quickly."*
- An undeveloped explanation of this idea is supported by providing two examples of only the first part of the identified idea.
  - *"Because one day the boy was huging and kissing his mom…and talking to her about his girl problems…"*

(Outcome 2.3.2)

Rationale **Score: 1**

- Response identifies a technique.
  - *"the writter also writes in second person…"*
- Response provides a very weak, undeveloped explanation of the implied effectiveness of the technique in communicating the identified idea.
  - *"…to make it like there is a person telling the story for the mom."*

The Boy Can't Sleep
or
A Hymn

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

   ☑ "The Boy Can't Sleep" by Ann Dowsett Johnston

   or

   ☐ "A Hymn" by Thomas Moore

   Write an extended response in which you

   - identify and explain a main idea in the text (5 marks)

     and

   - discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

I chose to write about "The boy can't sleep." I think the main idea in the text is that although you love someone so much and you would never want anything bad to happen to them, you can't ruin things for them by not letting them realize for themselves that there are ups and downs in life. By taking that chance away your not helping them out, your cripling them before they are out on their own. I totally agree with everything that Ms. Johnston wrote because I myself being a 17 year old male have had the same experiences with my mother. The truest strength in the relationship between a mother and a son or daughter is trust, the trust that if she let's you make those decisions on your own, that you will make the right ones and you will never do anything that would break that trust. The effectiveness the writer has in communicating her idea is very strong as you can see. I felt that I could relate to every word she wrote in more ways than one. She summed up the whole of a mother, son relationship in three pages and if that's not an effective technique than nothing is. In conclusion I found this article very interesting and thought prevoking to analyse.

Rationales

(Outcome 3.2.5)

Rationale **Score: 4**

- Response identifies a main idea in the text.
  - *"...although you love someone so much...you can't ruin things for them by not letting them realize for themselves that there are ups and downs in life."*
- A clear explanation of the idea is supported with relevant and specific details.
  - *"By taking that chance away...your cripling them before they are out on their own."*
  - *"...I myself being a 17 year old male have had the same experiences..."*
  - *"The truest strength in the relationship...is trust, the trust that if she let's you make those decisions on your own, that you will make the right ones..."*

(Outcome 2.3.2)

Rationale **Score: 2**

- Response identifies a technique.
  - *"She summed up the whole of the mother, son relationship in three pages and if that's not an effective technique than nothing is."*
- Response provides an undeveloped and generalized explanation of the effectiveness of the technique in communicating the identified idea.
  - *"I felt that I could relate to every word she wrote in more ways than one."*
  - *"...I found this article very interesting and thought prevoking..."*

The Boy Can't Sleep
or
A Hymn

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

☑ "The Boy Can't Sleep" by Ann Dowsett Johnston

or

☐ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

The Boy Can't Sleep

In The Boy Can't Sleep, by Dowsett Johnston, is a mother's struggle between the role of the parent, who must nurture and protect, and her new role as only a bystander, letting her son grow and make his own decisions. To satisfy the situation, the mother must strike a fine balance between the two.

This struggle is especially important, because if there is a rupture in the balance, she could scare her son off, and they would grow further apart. It is only by distancing herself that she can now grow closer to him.

One technique applied is the age given to the character of the son. He is described as tall and looming. Later the author says he is sixteen. These images of a teenage boy immediately evoke images of struggle, and of a certain awkwardness. This awkwardness is used to reflect how the mother feels as they make popcorn. Awkward, or unsure, on which stance to take, Afraid to scare away this opportunity for closeness.

Even as the mother is listening, though she can't speak at this time, there is an ongoing internal struggle; she must listen without making assumptions or opinions, but at the same time, the parent within her is listening in a protective way. "Most of all, you listen for evidence that she might have played him for the fool."

The story stresses again on this balance, by explaining how even to rupture it, to let one side take over, there would be no effect; the mother was given advice from her parents, and she disregarded it. "It made not one whit of difference when you were told the same thing." This the mother knows, and uses to her advantage. She knows that to take one stance would not only be ineffective, but it would ruin the closeness she had with her son.

The setting is very intimate. It is a quiet time, and mother and son are both in their pejamas. The mother cherishes this moment, which is why she must struggle for her balance.

Rationales

(Outcome 3.2.5)

Rationale **Score: 5**

- Response identifies a main idea in the text.
  - *"In The Boy Can't Sleep, by Dowsett Johnston, is a mother's struggle between the role of the parent...as only a bystander, letting her son grow and make his own decisions."*
- A superior explanation of the idea is supported with precise and perceptive details.
  - *"To satisfy the situation, the mother must strike a fine balance between the two."*
  - *"This struggle is especially important, because if there is a rupture in the balance, she could scare her son off, and they would grow further apart."*
  - *"It is only by distancing herself that she can now grow closer to him."*

(Outcome 2.3.2)

Rationale **Score: 5**

- Response identifies a technique (images associated with age choice).
  - *"One technique applied is the age given to the character of the son. He is described as tall and looming."*
- Response provides a thorough, insightful, and sophisticated explanation of the effectiveness of the technique in communicating the identified idea.
  - *"These images of a teenage boy immediately evoke images of struggle, and of a certain awkwardness."*
  - *"Awkward, or unsure, on which stance to take, ..."*
  - *"Even as the mother is listening...she must listen without making assumptions or opinions, ..."*
  - *"The story stresses again on this balance, by explaining how even to rupture it...there would be no effect..."*

The Boy Can't Sleep
or
A Hymn

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

☐ "The Boy Can't Sleep" by Ann Dowsett Johnston

or

☑ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

In the story "A Hymn," the main idea is that in order to be balanced, you need chaos in your life. Without chaos your life would never be balanced and you may never be happy because of the unbalanced life you are living.
I find the writer tells us how in order to balance your life, you need some chaos in it. He tells us how right from day one, we are taught that we need order in our life and little or no chaos at all. But in reality we all need some chaos to make life somewhat interesting. In order to keep your life in order you need chaos. It's confusing but I think it makes sense. Not knowing or understanding something tends to make people feel all confused, and messed up inside. The author used some poems on the end of the story to help carry on his message to us as readers. He uses lots of different techniques to convey his message to us. No matter how balanced your life may seem, there is always something there that may affect and change it.

Rationales

(Outcome 3.2.5)

Rationale **Score: 3**

- Response identifies a main idea in the text.
  - *"...in order to be balanced, you need chaos in your life."*
- A clear explanation of the idea is supported with relevant, but somewhat generalized details.
  - *"Without chaos...you may never be happy because of the unbalanced life you are living."*
  - *"Not knowing or understanding something tends to make people all confused and messed up inside."*

(Outcome 2.3.2)

Rationale **Score: 1**

- Response identifies techniques.
  - *"The author used some poems..."*
  - *"He uses lots of different techniques..."*
- Response provides a very undeveloped and generalized explanation of the effectiveness of the techniques in communicating the identified idea.
  - *"...some poems...help carry on his message to us..."*
  - *"...to convey his message to us."*

The Boy Can't Sleep

or

A Hymn

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

   ☐ "The Boy Can't Sleep" by Ann Dowsett Johnston

   or

   ☑ "A Hymn" by Thomas Moore

   Write an extended response in which you

   - identify and explain a main idea in the text (5 marks)

     and

   - discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

"A Hymn"

The main idea of the story "A Hymn" is that people need a balance of order and chaos in their lives.

according to the text order keeps boundaries and brings happiness to people. Having order keeps you organized and on track. Order is often thought and a positive thing and chaos is bad.

Chaos is a relief from orderly life which often caused stress. People shouldn't indulge in chaos but find ways to enter it then create new order. "Good chaos makes for good order".

Both Chaos and order are essential; you can't have one without the other. People should accept this and find balance within themselves.

The writer used Greek mythology as an example of chaos and order. This technique is used to get the readers attention and gives variety to examples the writer uses. I thought this technique is uneffective because I found it to be confusing and unneccesary.

I liked how the writer used examples of everyday life. This really connects with the reader. I felt like I could relate to what he was talking about.

The poem at the end of the story really summed up the idea of chaos and the idea of order very well. I understood the concept of this story the most out of all I've read in the booklet.

The fact that the writer does use many good examples in his text is a very good technique. I felt that the concept was beat into my mind.

The use of images was an unneccary technique but if was good tasting eye candy to keep the reader.

Overall the concept was well communicated and most the techniques were effective.

Rationales

(Outcome 3.2.5)

Rationale **Score: 4**

- Response identifies a main idea in the text.
  - *"...that people need a balance of order and chaos in their lives."*
- A clear explanation of the idea is supported with relevant and specific details.
  - *"Order is often thought and a positive thing and chaos is bad."*
  - *"Chaos is a relief from orderly life which often caused stress."*
  - *"Both Chaos and order are essential: you can't have one without the other."*

(Outcome 2.3.2)

Rationale **Score: 4**

- Response identifies techniques.
  - *"The writer used Greek mythology as an example of chaos and order."*
  - *"I liked how the writer used examples of everyday life."*
- Response provides a clear, logical, but repetitive explanation of the effectiveness of the techniques in communicating the identified idea.
  - *"I thought this technique is uneffective because I found it to be confusing and unneccesary."*
  - *"This really connects with the reader. I felt like I could relate to what he was talking about."*
  - *"I felt that the concept was beat into my mind."*

The Boy Can't Sleep
or
A Hymn

10 marks

4. Choose **one** of the following texts from the *Process Booklet*:

☐ "The Boy Can't Sleep" by Ann Dowsett Johnston

or

☑ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

Thomas Moore tells us that chaos is an essential part of life. He says it is not something to be feared, but something we should embrace and respect. He acknowledges that the structured entertaiments offered today are not enough to satisfy the desires that all of us have inside. He claims that all of us crave chaos, whether we know it or not. Be it in the form of a relationship, entertainment, or a primal lust for violence, all of us want to let go once in a while and embrace our "wild side". Moore is very active in making this point, bombarding us with quotes of great thinkers from across the centuries. He offers us many different views on just what chaos is, and how we should use it to our advantage. His tone is that of a motivational speaker, mixing thoughtful quotes with practical applications. References to religions and mythical interpretations of chaos seem abstract at first, but Moore does a good job of putting them in the context of everyday life. One problem with his technique is that his contstant name dropping (Shunyu Suzuki, Hesiod, Millay, Ovid, etc) can be intimidating to the reader. Moore is obviously very well read, but he does not really sound like he is talking down to you. He accomplishes his objective of educating us about the importance of chaos quite well. It is not a light read, but it is very well done and effective.

Rationales

(Outcome 3.2.5) **Score: 5**

Rationale

- Response identifies a main idea in the text.
  - *"...chaos is an essential part of life. He says it is not something to be feared, but something we should embrace and respect."*
- A superior explanation of the idea is supported with precise and perceptive details.
  - *"...structured entertaiments offered today are not enough to satisfy the desires that all of us have inside."*
  - *"He claims that all of us crave chaos, whether we know it or not. Be it in the form of...or a primal lust for violence, all of us want to let go once in a while..."*

(Outcome 2.3.2) **Score: 5**

Rationale

- Response identifies techniques.
  - *"...bombarding us with quotes of great thinkers across the centuries."*
  - *"He offers us many different views on just what chaos is..."*
  - *"References to religious and mythical interpretations of chaos..."*
- Response provides a thorough and sophisticated explanation of the effectiveness of the techniques in communicating the identified idea.
  - *"Moore does a good job of putting them in the context of everyday life."*
  - *"One problem...is that his contstant name dropping...can be intimidating..."*
  - *"He accomplishes his objective of educating us about the importance of chaos quite well..."*

A Letter to Morningside

Responding to Text 5: **Identify a viewpoint in "A Letter to Morningside" and explain whether or not you agree with that viewpoint.**

Outcome: 2.2.2

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
I agree with the view point "why should man, who did, and does, and will continue to destroy his own environment feel differently about that of his fellow creatures.	*I do not agree with the last paragraph which says* *"Driving away I though: why should man, who did, and does, and will continue to destroy his own environment feel differently about that of his fellow creatures.* *Well sone people I think would agree with me in this situation cause we don't want animals going through our garbage and ripping it up all over, so we have to clean it up. They should go and find things on there own and not bother or annoy us.*	*I agree with the viewpoint given in "A Letter to Morningside". We see our environment going quickly and continuously downhill. We have lost a balanced view of nature and because of this we are not the only ones who suffer. We have adapted to our enviroment to the destruction of it and so has forest creatures. Seeing bears at garabage dumps are common place but also very degrating. How could such a beautiful proud animal become a "welfare" animal. The author of this text brings out while we are enjoying ourselves and being well dined the bears who later go through our trash are becoming unhealthy because of bad diets, dirty living enviroments and wound due to the harmful containers at our dump. There is no reason these animals should pay for our mistakes.*	*The writer of this letter does not so much voice an opion as she gives facts and poses a question. She feels sad and perhaps guilty over the situation of the bears, and wonders why she does not feel the same way about her fellow humans. I can symathize somewhat with her view point. People are not so bothered by their own waste, we flush it down the toilet or bag it and leave it on the curb so it is out of sight. When we see our waste directly interfering with nature, as the writer witnesses at the dump, we suddenly feel regret. A garbage dump alone does not bother us, but seeing animals picking through it shows us that our actions have consequences, not just on us but on other creatures.*

Rationale			
• Response only identifies a viewpoint; explanation of agreement with the viewpoint is not provided. – *"I agree with the view point..."*	• Response identifies a viewpoint in the text. – *"...the last paragraph which says 'Driving away I though: why should man...feel differently about that of his fellow creatures."* • Response provides a superficial and generalized explanation of agreement with the identified viewpoint. – *"...cause we don't want animals going through our garbage...so we have to clean it up."* – *"They should go and find things on there own..."*	• Response identifies a viewpoint in the text. – *"We see our enviroment going quickly and continuously downhill."* – *"We have lost a balanced view of nature and because of this we are not the only ones who suffer."* • Response provides a logical and specific explanation of agreement with the identified viewpoint. – *"We have adapted to our enviroment to the destruction of it..."* – *"...while we are enjoying ourselves...the bears...are becoming unhealthy..."* – *"There is no reason these animals should pay for our mistakes."*	• Response identifies a viewpoint in the text. – *"...this letter does not so much voice an opion as she gives facts and poses a question."* – *"She feels sad and perhaps guilty over the situation of the bears..."* • Response provides an insightful explanation of agreement with the identified viewpoint, which extends to a broader context. – *"People are not so bothered by their own waste, we flush it...or bag it...so it is out of sight."* – *"When we see our waste directly interfering with nature...we suddenly feel regret."* – *"...but seeing animals picking through it* [garbage dump] *shows us that our actions have consequences, not just on us but on other creatures."*
Score: 0	Score: 2	Score: 4	Score: 5

We Haven't Come That Far After All

Responding to Text 6: **A writer may intentionally use bias to evoke a response.**

Evaluate whether or not Diane Francis has used bias effectively in the article "We Haven't Come That Far After All."

Outcomes: 5.1.3, 3.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
In the past women were not allowed to work or vote but today they are allowed but not in all the world because in some places life in Africa and the Arabic country women not allowed to do anything just sit home do house work and have kids.	*Diane Francis has used bias effectivel in the article "We Haven't Come That Far After All." It states that women are no longer handcuffed to their husband that tells me that there has been a change for women. Diane uses a lot of percentages to show that men get the jobs and work more than women. But in the last percent written, women beat the men for a start.*	*I believe that Diane Francis has used bias effectively.* *I believe that because she is only using certain statistics in certain fields of work.* *Also, in her article she uses many words to sway the opinion of the reader, and to exaggerate her point. An example of this is when she says "gender prison", and when she uses words like "claw and scratch". She also uses examples of certain women in the media such as Charlie's Angels, and the carachter Reese Witherspoon plays in Legally Blonde, while there are many other women in the media who are successfull and in charge.*	*Yes, I believe she does use bias effectively. It is written from a female point of view, so that women would identify with the author, and therefore read her article with interest. It is evident from the title that her target audience is women. If this article were simply a statement of facts and statistics, it would evoke much less interest from either sex. The fact that it is written from a personal viewpoint adds that human touch that, I believe, is essential to catching interest and getting a point across.* *Most of her facts and stats were brought up from the feminine side (ex. 15% are female) and she talks of things that women did in an attempt at equality. All this is a way for women to relate and feel implicated in the topic. She uses bias well in this way. She portrays women as the obvious victims (not that it isn't true) to evoke perhaps a sense of anger or strong feelings in women, which will perhaps inspire a change in the power balance between the sexes.*

Rationale			
• Response provides no evaluation of whether or not the writer has used bias effectively in the article. – *"...in some places life in Africa and the Arabic country women not allowed to do anything just sit home do house work and have kids."* Score: 0	• Response provides a limited evaluation with vague/superficial examples of ideas and language choices the writer has used. – *"...women are no longer handcuffed...tells me that there has been a change..."* – *"Diane uses a lot of percentages to show that men get the jobs and work more than women."* Score: 2	• Response provides a clear evaluation with appropriate, logical, and specific examples of ideas and language choices the writer has used. – *"I believe that Diane Francis has used bias effectively."* – *"...in her article she uses many words to sway the opinion of the reader...when she says 'gender prison', and ...'claw and scratch'."* – *"She also uses examples of certain women in the media such as Charlie's Angels, and the carachter Reese Witherspoon plays in Legally Blonde, while there are many other women... who are successfull and in charge."* Score: 4	• Response provides a superior evaluation with perceptive and sophisticated examples of ideas and language choices the writer has used. – *"Yes, I believe she does use bias effectively. It is written from a female point of view..."* – *"The fact that it is written from a personal viewpoint adds that human touch that...is essential to catching interest and getting a point across."* – *"Most of her facts and stats were brought up from the feminine side (ex. 15% are female)..."* – *"She portrays women as the obvious victims (not that it isn't true) to evoke perhaps a sense of anger or strong feelings in women..."* Score: 5

Student Exemplars* and Rationales for the *Process Booklet*

Use in conjunction with
Scoring Rubrics

***Student responses are italicized and unedited.**

Connecting Ideas: **Write an extended response in which you explain**

- **how the theme *Balance* connects to texts you have read or viewed, either today, in class, or at any other time**

  and
- **how the theme *Balance* connects to your personal experience.**

Outcomes: 1.2.2, 1.2.3, 1.2.4 and 2.1.2, 2.1.1

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
All the texts that I have read in this book all have different storylines but are all of the same theme, Balance! I've got to do a lot of Balancing with school, work, friends, family, boyfriend.	*Balance connects to the texts because they're always talking about somthing that would be or shouldn't be balanced. The guy on the wire lost his balance for a second but got back on it and got his balance perfect. No matter what the story is there has to be some sort of balance to make the story connect and have a good point of view.* *Balance is played everyday by everyone. I balance out my day so I have a little bit of everything and not too much of one thing at a time. over your life you find that there is a lot of good and bad things. Even though the bad seems like it's bigger, it's not. The good things balance out the bad things in life.*	*The theme balance connects to all the texts I have read today in one way or another.* *There are different ways that the Balance theme connects to the articles. In Ascension there is a balance of Body and Mind and in the Ledger it is simply financial balance. There are also unbalanced issues like from the "World Maps" or "The Boy Cant Sleep" where the relationship is unbalanced. In stories like " A Hymn and "A letter to Morningside" the issue is more phylisophical. A Balance between chaos and order and an unbalance of man and nature. And there is also a balance of feelings in "Moist heart" where there is a balance of mind, body, spirit and emotions. The studying and working article talked about the balance of studying for school and having a job. There are many ways balancing applies to life.* *The ones that apply to me the most are a balance of chaos and order and a balance of work and studying.* *I have a job and sometimes it is difficult to do both school and work. Sometimes there is conflicts (chaos) and sometimes things work out (order). Often after working all day where*	*Many of the texts I read in this book are strongly connected to the theme of balance. For example, "Ascension" has an obvious connection to balance as well as some more subtle ones. There is Salvo's physical balance of course, since he is walking a tightrope, but he also needs mental and emotional balance, because he has to concentrate deeply and not overcorrect himself or panic, or he will fall. In "The Ledger", there is an imbalance between credit and debit, which made me think of how unfair to the natives the fur traders were. The World Maps show the imbalance between population and GOP in Third World Countries. In "The Boy Can't Sleep", and "The Key to Balance Is Living With a Moist Heart", it shows how there is always a balance of happiness and sadness in life, and in "A Hymn", the connection is made between balancing chaos and order. Many of the ideas in this booklet can be applied to my life and life experiences. For example, I know that living a healthy lifestyle includes having piece of mind, balancing work and free time, order and chaos, and even a balanced diet. I also know that without sadness, happiness would lose its meaning, and*

		everything is about order I crave chaos at the end of the day. The same applies to school as well. I would go insane if I didn't have some chaos to relieve my stress. *The balance between hope and despair applies when I am in school during the week and I feel despair. I am always hoping the weekend will come or some kind of break. There is a balance their that is good.*	*that life wouldn't be so precious if there was no such thing as death. I even know that you wouldn't enjoy the summertime if it was never cold or you wouldn't enjoy a sunny day if it never rained. Everything in life must be taken in moderation—it makes it more fun that way.*

Rationale (1.2.2, 1.2.3, 1.2.4)			
• Response provides no explanation of how the theme connects to texts the student has read or viewed. • Response only identifies the theme as the connection to the text.	• Response provides a limited explanation of how the theme connects to texts the student has read or viewed. • Response makes weak connections, using generalized and undeveloped examples and details. – *"...because they're always talking about somthing that would be or shouldn't be balanced."* – *"The guy on the wire lost his balance for a second but got back on it and got his balance perfect."*	• Response provides a clear synthesis of how the theme connects to texts the student has read or viewed. • Response considers varied and logical connections, using specific examples and details. – *"In Ascension there is a balance of Body and Mind and in the Ledger it is simply financial balance."* – *"There are also unbalanced issues like from the 'World Maps' or 'The Boy Cant Sleep' where the relationship is unbalanced."* – *"In stories like 'A Hymn and 'A letter to Morningside' the issue is more phylisophical. A Balance between chaos and order and an unbalance of man and nature."* – *"And there is also a balance of feeling in 'Moist heart' where there is a balance of mind, body, spirit and emotions."* – *"There are many ways balancing applies to life."*	• Response provides a superior synthesis of how the theme connects to texts the student has read or viewed. • Response considers and explores perceptive connections, skillfully using insightful examples and details. – *"...'Ascension' has an obvious connection to balance as well as some more subtle ones. There is Salvo's physical balance...but he also needs mental and emotional balance...* – *"In 'The Ledger', there is an imbalance between credit and debit, which made me think how unfair to the natives the fur traders were."* – *"In 'The Boy Can't Sleep', and 'The Key to Balance is Living With a Moist Heart', it shows how there is always a balance...and in 'A Hymn', the connection is made between balancing chaos and order."*
Score: 0	Score: 2	Score: 4	Score: 5

Rationale (2.1.2, 2.1.1)			
• Response provides no explanation of how the theme connects to the student's personal experience. • Response only identifies a list of examples from personal experience.	• Response provides a limited explanation of how the theme connects to the student's personal experience. • Response analyzes weak connections using generalized and undeveloped examples and details. – *"I balance out my day so I have a little bit of everything and not too much of one thing at a time."* – *"over your life you find that there is a lot of good and bad things."*	• Response provides a clear explanation of how the theme connects to the student's experience. • Response analyzes logical connections, using relevant, appropriate, and specific examples and details. – *"The ones that apply to me the most are a balance of chaos and order and a balance of work and studying.* – *"I have a job…both school and work. Sometimes there is conflicts (chaos) and sometimes things work out (order)."* – *"I would go insane if I didn't have some chaos to relieve my stress."* – *"…when I am in school during the week…I am always hoping the weekend will come…There is a balance their that is good."*	• Response provides a superior explanation of how the theme connects to the student's personal experience. • Response analyzes perceptive and creative connections, using insightful examples and details. – *"I also know that without sadness, happiness would lose its meaning, and that life wouldn't be so precious if there was no such thing as death."* – *"…you wouldn't enjoy the summertime if it was never cold or you wouldn't enjoy a sunny day if it never rained."* – *"Everything in life must be taken in moderation—it makes it more fun that way."*
Score: 0	Score: 2	Score: 4	Score: 5

Reflecting 1: Identify the purpose of your written text and explain how your content is appropriate for that purpose.

Outcomes: 4.2.1., 4.2.2

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
The text is written appropriatly in all aspects. It is censored for any aged reader, yet for an older audience is deep and meaningful.	*My written text expresses what I think of balance and how our life and surroundings require these balances. It explains how one thing needs another to survive or strive with excelence because if it didn't have it's opposit there would be complete chaos.*	*The content of my speech is appropriate for the identified purpose because it informs people or parents how adding more to your child's life will cause it to be more unbalanced than it already is. Being a teenager is hard enough as it is without more worries and stresses. It lets people know that whenever you think your life's finally balanced, theres always something to disrupt it. I also let the public know that women feel more stressed out trying to get through school and work at their job, while men are less likely to freak out about their life and tend to be more calm and their lives feel more balanced*	*The content of my written text is a well rounded speech this is approriate for my purpose which is to educate and inform. My content covers a variety of issues within the topic of rich and poor. It is important that from my speech my audience walks away with a idea of how to shorten the gap. My content also covers areas that will affect all ages. Going from talking about entertainment on television, to jobs, to world wide. My content also touches on issues that are evident in society including politics, education, and health care, with all of the best going to the rich and powerful. My purpose to raise awareness is obviously brought to attention through the variety of issues I brought up, by asking questions to get the audience thinking, and by pursasion. My content deals with everyday people and the majority of people hearing my speech are not going to be rich therefore will agree with my content and take action with me to prompt more awareness.*

Rationale			
• Response provides no explanation of the appropriateness of the content for the identified purpose. Score: 0	• Response provides a limited explanation. • Connection between the content and purpose is vague and undeveloped. – *"My written text expresses what I think of balance…"* – *"It explains how one thing needs another to survive or strive with excelence…"* Score: 2	• Response provides a clear explanation. • Connection between the content and purpose is logical and specific. – *"The content of my speech is appropriate…because it informs people or parents how adding more to your child's life will cause it to be more unbalanced than it already is."* – *"It lets people know that whenever you think your life's finally balanced, theres always something to disrupt it."* – *"I also let the public know that 'women feel more stressed…while men are less likely to freak out about their life…"* Score: 4	• Response provides a superior explanation. • Connection between the content and purpose is precise and thorough. – *"…my written text is a well rounded speech…for my purpose which is to educate and inform."* – *"My content covers…issues within the topic of rich and poor. It is important that…my audience walks away with the idea of how to shorten the gap."* – *"Going from talking about entertainment on television, to jobs, to world wide…including politics, education and health care…"* – *"My purpose to raise awareness is obviously brought to attention through the variety of issues I brought up, by asking questions to get the audience thinking…"* – *"…the majority of people hearing my speech are not going to be rich therefore will agree with my content and take action with me…"* Score: 5

Reflecting 2: **Speakers and writers often use strategies and devices (visuals, layout, pacing, props, sound effects, etc.) to enhance the presentation or publication of their texts.**

Identify a strategy or device you might use and explain how it would enhance your text for presentation or publication.

Outcomes: 4.2.3, 4.2.4., 4.2.5

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
If I were to present my text I would dim the lights talk in a paced voice and try to keep everything else quiet.	*If I were to present or have this publehes I would probably use fictional picture expressing how thing are with balance and how things are without balance. For many people a visual effect is more powerfull and understanding with a direct touch of the subject making what they read or hear more understandable and fufilling.*	*If I were to publish my text, I would include opinion polls that back up my writing. For example, I would interview students and ask them questions like "How many hours of sleep to you get per night", "Do you eat breakfast in the morning?", and "How many nights a week do you go out?" I would collect answers and put the results in with my column. Another approach I could take would be to get the grade point average from the students I polled and make a graph to see if there's any correlation between their grade point average and their answers to the questions I asked. By doing this, I give my writing more impact because it proves that the tricks I write about really work. It also makes my text more interesting because I now have stats that the readers can compare themselves to.*	*I would be presenting my text and in doing so there is a variety of visual aids I could use. Some people are verbal learners and others are visual. Therefore I would have a power-point presentation to accompany my speech. My power-point would include statistic charts as well as pictures. The visual pictures would show evidence of poverty. I would also include salary figures on a poster board to visually show the dramatic gap. My audience then could connect with the text visually. I could use props but have them in the background as a hidden visual aid. I find this will be effective and exciting for those who click in. For example I could have a ladder in the background. The ladder symbolizes the joining of the gap. It also may be effective to have a short bio video on someone who has spoke out for the poor before. A good example of this would be Evita. This would enhance my text for it proves that a difference can be made.*

Rationale			
• Response identifies a strategy/device only; no explanation is provided of how it would enhance the student's text. – *"...I would dim the lights talk in a paced voice and try to keep everything else quiet."* Score: 0	• Response identifies a strategy/device. – *"I would probably use fictional picture expressing how things are with balance and how things are without balance."* • Response provides a generalized and undeveloped explanation of how it would enhance the student's text. – *"...a visual effect is more powerfull and understanding... making what they read or hear more understandable and fufilling."* Score: 2	• Response identifies several strategies/devices. – *"...I would include opinion polls that back up my writing... I would interview students and ask them questions..."* – *"Another approach...would be to get the grade point average from the students I polled and make a graph..."* • Response provides a clear and specific explanation of how they would enhance the student's text. – *"By doing this, I give my writing more impact because it proves that the tricks I write about really work."* – *"...I now have stats that the readers can compare themselves to."* Score: 4	• Response identifies several strategies/devices and provides a creative, perceptive, and thorough explanation of how they would enhance the student's text. – *"...there is a variety of visual aids I could use."* – *"Some people are verbal learners and others are visual. Therefore I would have a power-point..."* – *"The visual pictures would show evidence of poverty."* – *"My audience then could connect with the text visually."* – *"...I could have a ladder... The ladder symbolizes the joining of the gap."* – *"It would be effective to have a short bio video on someone who has spoke out for the poor before...Evita."* – *"...it proves that a difference can be made."* Score: 5

Overview of Exemplar Scores for Written Task:

	Recording Your Writing Variables	Writing Task			
		Ideas	Organization…	Language Use …	Grammar …
Exemplar #1 Pragmatic	5	4	5	5	5
Exemplar #2 Aesthetic	3	4	5	5	5
Exemplar #3 Pragmatic	3	4	4	4	4
Exemplar #4 Aesthetic	4	3	3	3	4
Exemplar #5 Pragmatic	2	1	2	2	3
Exemplar #6 Aesthetic	1	1	2	2	3

The maximum score for each of the above items is 5.

Exemplar #1
Pragmatic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

112

Central Idea: Tips on ways to get through high school with a minimum of stress

Form: A column

Purpose: To assist students in achieving good grades, confidence, and physical and mental well-being

Public Audience: High school students who may be overwhelmed by the stress of school

Context: an article in the school newspaper

Final Copy

40 marks

Title: How to Make it Out of High School With Your Sanity

If you have ever woke up in the morning dreading having to go to school, you are not alone. There are tons of people, including myself, who have had days where they would rather jump in a tank full of alligators with steaks tied around their waist than drag themselves through a hellish day at school. Fortunately, there are ways to avoid days like these. Chances are the reason you may dread school so much is that you are overwhelmed by all the work you have to do. If I'm right, read on because I am about to disclose some of my tricks to making school almost enjoyable.

Trick #1 - Get a good night's sleep. Nothing is worse than having to struggle to stay awake in class for eight hours. Worse, when you are focusing on not falling asleep, you probably aren't paying much attention to the lesson. I know that if I haven't slept well the night before, I have trouble focusing on anything. And when it comes time to write a test, you'll be drawing blanks because you won't have learned in class. When you get a good sleep, you are alert, you pay better attention, and you actually learn easier because your mind is sharp and well-rested.

Trick #2 - Eat good meals, especially breakfast. A good breakfast wakes you up, kick starts your metabolism, and gets your mind and body into gear. I find that when I've had a fufilling breakfast, not only am I more ready for class, but I'm in a better mood and get along better with my peers and teachers.

Trick #3 - Take the time to be organized. Keep all your pages together and take legible notes. Preparing for tests and exams are a breeze when all your course material is organized and in order. Take the extra time to get organized because it will eventually pay off. I used to have incredibly messy binders, but I found went up considerably when I organized my books. Trust me, not only will your marks benefit, but it will save you the mental anguish of trying to find notes in a messy book.

Trick #4 - Do your homework!

This really isn't as hard to do as you may think. If you take the right approach, homework can be a breeze. I have a tested and true method of doing my homework. First, I get all my work organized. Then, I check my deadlines and prioritorize. I do the work with the earliest deadlines first. I pace myself, meaning that if there's a giant assignment due in a month, I do a little bit every day so I don't get bogged down at the end of the month. Don't procrastinate, it just leads to stress when your homework piles up. Most importantly, take breaks. Every half hour or so, take a five minute to get a drink, stretch, go for a walk, or whatever. You focus better if you work in short spurts, so your attention doesn't wander.

Trick #5 (This is the most important one) - Take time out for yourself. The main reason why people get stressed out by school is that they get overwhelmed by their work and burn out. How can you avoid this? Simply get away from it all. Read a book, watch a movie, go out with friends, play your guitar, anything that relaxes you and gives your mind a break. Don't overwork yourself, but at the same time, don't slack off. You have to find a balance between work and play. Too much work and you begin to burn out, too much work and your homework builds up and eventually becomes too much to handle. Find the happy medium where you can still get all your work done but also get to go out and enjoy yourself once in a while.

With these tricks under your belt, you should be able to get the most out of your time at school. Of course, even the best of us have days where we would rather get hit by a bus then go to school, but hopefully by using the tricks you've learned today, maybe days like that will become fewer and farther between

Rationale for Exemplar #1
Pragmatic

Recording Your Writing Variables

Rationale: **Score: 5**

- Response identifies the writing variables in precise detail.
  - purpose: "*To assist students...grades, confidence, and physical and mental well-being*"
  - public audience: "*High school students who may be overwhelmed by the stress of school.*"
- A superior synthesis reveals an authentic and congruent record.
  - "*Tips on ways to get through high school with a minimum of stress.*" (*school newspaper column*)

Writing Task

Ideas

Rationale: **Score: 4**

- Ideas are clear, appropriate, and adequately developed for the identified audience and for achieving the stated purpose.
- "*How to make it Out of High School With Your Sanity*" is developed by explaining five "*tricks*" and by clarifying each one with personal experience.
  - "*Trick #1—Get a good night's sleep. Nothing is worse than having to struggle to stay awake in class for eight hours...I know that if I haven't slept well the night before, I have trouble focusing on anything.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Distinct macro-organizational structures (intro/body/conclusion) are used with impact and achieve the stated purpose. .
  - "*If you have ever woke up in the morning dreading having to go to school, you are not alone.*"
  - "*...by using the tricks you've learned today, maybe days like that will become fewer and farther between.*"

- A point—example—discussion structure is used to facilitate transition and to integrate ideas into a coherent, unified whole.
    - *"Trick #1—Get a good night's sleep."*
    - *"Trick #2—Eat good meals, especially breakfast."*
    - *"Trick #3—Take the time to be organized."*
    - *"Trick #4—Do your homework!"*
    - *"Trick #5 (this is most important one)—Take time out for yourself."*

Language Use and Arrangement

Rationale: **Score: 5**

- Language choices and arrangement of ideas are superior for the writing variables.
- Diction is precise and creative.
    - *"...they would rather jump in a tank full of alligators with steaks tied around their waist than drag themselves through a hellish day at school."*
    - *"Of course, even the best of us have days where we would rather get hit by a bus..."*
- Syntax is varied and polished.
    - *"When you get a good sleep, you are alert, you pay better attention, and you actually learn easier because your mind is sharp and well-rested."*
- Voice is distinct and effective.
    - *"If I'm right, read on because I am about to disclose..."*
    - *"Trust me, not only will your marks benefit, but it will save you the mental anguish..."*

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Response demonstrates a skillful control of the conventions of written language.
- Minor errors do not affect the overall impact of the column.

Exemplar #2
Aesthetic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Central Idea: Balance is need in life and we need to help create that balance

Form: script

Purpose: To entertain an audience.

Public Audience: Teenagers aged 12 to 16 in Manitoba

Context: A live theatre production

Final Copy

40 marks

Title: The Rubber Band

(Row of lockers. Cynthia enters, walking like a spy, looking around nervously. Takes out note and stares at it) Here goes nothing and everything. (Puts note in locker and moves to side of stage. Nigel enters from opposite side, opens locker finds note. Cynthia looks horrified.)

Nigel: (reading) I was wondering if you want to see a movie on friday! Signed, Cynthia.

(Cynthia runs offstage. Nigel looks up then back at note) Yes! I can't believe it! The most beautiful girl in the school wants a date with me, me of all people! This is amazing! This is so great, I'm running out of adjectives. This is... really good... on top of all the other good things... that have happened this week... Damn the Rubber Band! It's about to snap on me. I can feel it. I swear, I can feel it, it's taut like.. like a rubber band! (nervous laugh) Things are going too well. I aced the physics test, my soccer team is going to provincials and cynthia-- Cynthia is interested in me.. Life is good! life is great even! Everything is going my way! That, sadly enough, includes the Rubber Band. With so many wonderful things happening, there has to be a reckoning. There has to be balance. There has to be something bad to make me appreciate the good. (frustrated) Maybe I can loosen the Rubber Band myself. If I do something that obviously doesn't favour me, it will loosen the Rubber Band. It can only be stretched so far before it snaps and hits you in the back of the head. Something is going to happen to me if I don't do something first.

What can I do? Stub my toe? Miss a goal in the next game? Bomb a test? (thoughtfully sad, slightly philosophical) I can do it myself or let life do it for me. But which is better? To bring some form of harm to myself or to let it come to me? Either way, I'll still walk around fearing the Rubber Band. I'll still be paranoid and a glutton for punishment (sits) There's no way to win. I just wish I knew what was going to happen. (Cynthia enters. Nigel looks up and brightens) Hi! How are you?

Cynthia: Um, hi. Mind if I... join you?

Nigel: Yeah, sure. Take a seat.

Cynthia: No... I'm only stopping for a second. Um... Look, about the note that was in your locker...

Nigel: Oh yeah, when should we meet on Friday? I'm looking forward to it. Is there a movie you want to-

Cynthe: Well that's the thing. You see, it wasn't supposed to go in your locker.

Nigel: Oh... I see. Then, who was supposed to get this? (holds up note)

Cynthia: Evan.

Nigel: (to audience) Ouch. Evan, my best friend. No surprise there; he gets all the girls. (to Cynthia) Do you want this back?

Cynthia: Actually, I was wondering if you would give it to Evan.

Nigel: (to audience) Double ouch. (calm countenance, but ironic)

Cynthia: I know it's a weird thing to ask, but it took me a week to build up the courage to accidentally put in the wrong locker. Would you please do this... For me?

Nigel: (pauses, chuckles silently, ironic smile) Yeah, I'll do it.

Cythia: Oh my God! You are so the best! I'll see you around, bye! (exits)

Nigel: Well, the Rubber Band snapped on it's own. Must have been because of the goal I scored in the last game. (looks at note) Now why did I say I'd give you to Evan? (stands, looks in the direction Cynthia left in) I can give it back to her, (moves in that direction) I can tell her to give it to him herself. (stops) But I said I would. I'm going to have to now. You know, maybe the Rubber Band snapped in my favour for once. I can see now that Cynthia is ... well... manipulative. She knows I like her, but still asked me to give it to my best friend. (sighs) As the Bard says, "Put your courage to the sticking place." Evan! (exits)

Rationale for Exemplar #2
Aesthetic

Recording Your Writing Variables

Rationale: **Score: 3**

- Response identifies the writing variables in some detail.
  - purpose is broad: "*to entertain audience*"
- Synthesis reveals a functional and somewhat congruent record.

Writing Task

Ideas

Rationale: **Score: 4**

- Ideas are clear, appropriate, and adequately developed for the identified audience and for achieving the stated purpose and context.
- The main character is faced with a dilemma that could be relevant to teenagers today.
- Thoughts and feelings are consistent in creating an overall effect.
  - "*With so many things happening there has to be a reckoning.*"
  - "*...the Rubber Band...can only be stretched so far before it snaps and hits you in the back of the head.*"
  - "*...maybe the Rubber Band snapped in my favour for once.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Distinct macro-organizational structures (beginning, middle, end) are used with impact to achieve the stated purpose.
- Cynthia's exits and entrances mark transitions between scenes.
- The metaphoric use of the "rubber band" as a technique provides coherence and unity.

Language Use and Arrangement

Rationale: **Score: 5**

- Language choices and arrangement of ideas are superior for the writing variables.
- Diction is creative and precise.
  - *"...there has to be a reckoning."*
  - *"I'll still be paranoid and a glutton for punishment."*
- Syntax is effective and polished.
  - *"What can I do? Stub my toe? Miss a goal on the next game? Bomb a test?"*
- Each character's voice is distinct.
  - *"I aced the physics test...Cynthia is interested in me...Life is good, Life is great even" Everything is going my way!"*
  - *"Ouch, Evan, my best friend. No surprise there; he gets all the girls."*
  - *"Double ouch."*
  - *"Oh my God! You are so the best!"*

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Response demonstrates a skillful control of the conventions of written language.
- Use of ellipses is creative and purposeful.
  - *"This is...really good...on top of all the other good things...that have happened this week...Damn the Rubber Band!"*
- Minor errors do not affect the overall impact of the story.

Exemplar #3
Pragmatic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

112

Central Idea: Time shared, or attention given to people important to you should be balanced.

Form: The form is an essay which lets me show the variety of relationships and examples of them.

Purpose: To prove why we need balance in our everyday relationships as a teenager

Public Audience: The main audience is teenagers but the concept applies to everyone

Context: The context is teen relationships which should be balanced.

Exemplar #3

40 marks

Final Copy

Title: Balancing Act

Every day you see people that you love or people who are just important to you in your life. Some of these people may be your family members, your girlfriend/boyfriend, your friends, your co-workers or your teachers. Quite often people are tempted to block some of these people out of their life, and focus on people who they enjoy being with at the time. This may cause unbalance in the person's relationships because they are paying attention to only half the people they need to. What causes this to happen? Why do we need this balance of relationships, and is one relationship more important then the others?

Family relationships are often out of balance. From experience I have found that neglecting my family isn't that hard to do. "The last thing a breezy male teenager wants is to be grilled by his mother", in the story "The Boy Can't Sleep" shows how parent/teenager relationships are. I see my family every day, but can they put my life out of balance? I have been on many road trips with my family, and as I have grown into a teen I feel I need my friends more and more. On trips I start to get sick of my family and yearn for the relaxed environment I get with my friends. This is all because my relationships were out of balance. Sometimes the situation is different. I spend every night with my friends and don't mind seeing my family. This doesn't have to happen. If time is spent equally among these people, you won't despise them. The balance between people important to you will equalize.

The balance between time spent with your girlfriend / Boyfriend and the time spent with your friends is always a hard decision. If you spend more time with one then the other, they will want to know why. You don't want to hurt anyones feelings. An example that happened to me was I was spending almost everyday with my girlfriend and I was beginning to get annoyed with her company. I also really missed my friends whom I am very close with. One day I told her I couldn't see her that day and she got mad at me and then I felt bad. "Relationships are full of conflicts" is said in the article "Hymn" which is followed by "Good chaos makes for good order" There is always room for balance in relationships. When things are out of balance peoples feelings can get hurt and often you will feel depressed.

Balancing work and school is important in a teenagers life. Often these two elements collide. The key to ballancing this is organization. In my experiences ~~this~~ I have found this can be a hard concept to grasp. Making sure you are getting enough money and time off for studying can be hard depending on your situation. I once took a semester off school to study hard, but I quickly found out that the little money I had saved wasn't going to last an entire semester. By the end of the semester I was in debt by about $100. I phoned up my work and got my job back as soon as possible. If you balance these two things properly they will usually work out. They can actually have a positive effect like an article by Sandra Fartke says "Working while pursuing high school studies has a positive influence".

Life is one big balancing act and some objects are heavier than others and need more attention. If the proportions are maintained, balance can be acheived. The key is to not get sick of people, then you won't stop spending time with them, creating conflict. Without balance, like without seeing your friends forever, you can get depressed. This is why we need balance in our lives. From the article "Hymn", "Order we reach in our individual lifes and in society is often a reaction against the threat of chaos" which means the balance can be restored, naturally. But it also says "It can be harsh and heartless". We must be carefull in maintaining this balance. It can be and should be done to keep yourself and others happy with you.

Rationale for Exemplar #3
Pragmatic

Recording Your Writing Variables

Rationale: **Score: 3**

- Response identifies the writing variables in some detail.
  - public audience is broad: "*...teenagers but the concept applies to everyone.*"
- Synthesis reveals a somewhat functional and congruent record.
  - context is misunderstood

Writing Task

Ideas

Rationale: **Score: 4**

- Ideas, for the most part, are clear, appropriate, and adequately developed for the identified audience and for achieving the stated purpose.
  - "*Quite often people are tempted to block some of these people [family members, your girlfriend/boyfriend, your friends, your co-workers or your teachers] out of their life, and focus on people who they enjoy being with at the time.*"
- Thoughts and feelings are clear, appropriate, and consistent in creating an overall effect.
  - "*Family relationships are often out of balance.*"
  - "*I have been on many roadtrips with my family, and...I feel I need my friends more and more.*"
  - "*The balance between time spent with your girlfriend/boyfriend...is always a hard decision.*"
  - "*Balancing work and school is important in a teenagers life.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Distinct overall macro-organizational structures are used to achieve the stated purpose.
- Introduction, body, and conclusion are clearly evident and support the central idea.
- Each paragraph addresses one aspect of balance.
  - "*Why do we need this balance of relationships…*"
  - "*Family relationships are often out of balance.*"
  - "*The balance between time spent with your girlfriend/boyfriend…with your friends…*"
  - "*Balancing work and school is important…*"
  - "*Life is one big balancing act…*"
- Distinct micro-organization follows a cause and effect structure.

Language Use and Arrangement

Rationale: **Score: 4**

- Language choices and arrangement of ideas are effective and consistent for the writing variables.
  - "*On trips I start to get sick of my family and yearn for the relaxed environment I get with my friends.*"
  - "*Balancing work and school is important…Often these two elements collide.*"
- Diction is clear and varied.
  - "*Often these two elements collide.*"
  - "*…balance can be restored naturally.*"
- Questions and quotations are incorporated effectively for emphasis.
- Voice is clearly established and consistent.
  - "*From experience I have found that neglecting my family isn't that hard to do.*"
  - "*We must be carefull in maintaining this balance.*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates capable control of the conventions of written language.
- Errors in grammar and punctuation do not affect the meaning.

Exemplar #4
Aesthetic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Central Idea: THE CENTRAL IDEA IS THAT NO MATTER HOW WELL LIFE SEEMS TO BE GOING YOU SHOULD ALWAYS BE PREPARED FOR SOMETHING TO HAPPEN, BUT WHEN IT DOES, DO NOT GIVE UP HOPE BECAUSE THE SITUATION WILL GET BETTER, AND MAKE YOU STRONGER.

Form: IT WILL BE WRITTEN AS A POEM, AND PRESENTED LIKE A MONOLOGUE.

Purpose: MY PURPOSE IS TO CONVINCE PEOPLE THAT LIFE IS VERY UNBALANCED, AND CAN TAKE SUDDEN TURNS, FOR BETTER OR WORSE. VERY ABRUPTLY

Public Audience: MY AUDIENCE WILL BE MY SENIOR 4 ENGLISH CLASS AT MY SCHOOL, WHO WILL WATCH IT IN OUR GYM.

Context: A MAN WHO IS HAPPY WITH HIS LIFE THEN WAR COMES AND RUINS EVERYTHING. THE WAR ENDS RIGHT WHEN HE IS FED UP WITH LIFE.

Final Copy

40 marks

Title: A PLEE FOR HELP

THE SKY IS GLOWING BRIGHT,
AS I TAKE A CASUAL STROLL.
THERE'S NOT ANOTHER PERSON IN SIGHT,
I AM A LONELY SOUL.
I WONDER WHAT I DID,
WHAT COULD HAVE CAUSED THIS WAR?
I'M JUST A LITTLE KID,
IT STARTED WHEN I WAS FOUR.
I WAS ALWAYS NICE AND POLITE,
A JOLLY KID WAS I,
NOW I AM BITTER,
BECAUSE MY LIFE WENT COMPLETELY A WRY.
NOW THE WAR HAS COME TO AN END,
AND EVERYONE I LOVE IS UNDERGROUND,
THERE IS ONLY MY OWN LIFE TO MEND,
IF MY HEART CAN STILL BE FOUND.
WHY DID THIS EVIL COME ABOUT ME?
IS THIS THE WAY LIFE WORKS?
ATTACK A MAN WHEN HE'S FULL OF GLEE,
AND CEASE WHEN HIS ANGER PERKS?
"IT'S NOT FAIR" I SHOUT,
AS I DROP TO MY KNEE'S.
I SIT AND WAIT WITHOUT A DOUBT,
THAT NO ONES AROUND...
TO ANSWER MY PLEE'S.

Rationale for Exemplar #4
Aesthetic

Recording Your Writing Variables

Rationale: **Score: 4**

- Response identifies writing variables in detail.
- Synthesis reveals a functional and congruent record.
  - context is misunderstood

Writing Task

Ideas

Rationale: **Score: 3**

- Ideas are somewhat clear, appropriate, and developed for the audience and for achieving the stated purpose and context.
  - central idea is inconsistent with despair suggested at the end of the poem
- Thoughts and feelings are clear and adequately developed, but they are only somewhat consistent in creating an overall effect.
  - "*I wonder what I did,/What could have caused this war*?"
  - "*Why did this evil come about me?*
    Is this the way life works?"
  - "*That no ones around…*
    To answer my plee's."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- A macro-organizational structure is used to achieve the stated purpose and to ensure some coherence and unity.
- present→reflects on past→present
  - "*I am a lonely soul.*"
  - "*I'm just a little kid,*"
  - "*It started when I was four.*"
  - "*Now I am bitter,*"
  - "*I sit and wait without a doubt,*"

Language Use and Arrangement
Rationale: **Score: 3**

- Language choices and arrangement of ideas are somewhat effective and consistent for the writing variables.
  - *"I am a lonely soul."*
  - *"And everyone I love is underground."*
- Diction is only somewhat effective due to an inconsistent and forced rhyme scheme.
  - *"...nice and polite,"→"Now I am bitter,"*
  - *"...life works?"→ "...his anger perks."*
- Syntax is somewhat simple but clear.
- Rhythm is somewhat inconsistent.

Grammar, Spelling, Capitalization, and Punctuation
Rationale: **Score: 4**

- Response demonstrates capable control of the conventions of written language.
- Errors in punctuation and spelling do not affect the meaning.

Exemplar #5
Pragmatic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Central Idea: How balance plays a big part in our lives.

Form: Essay

Purpose: To show how much balance there is even though you might not realize it.

Public Audience: Generally anyone., teenagers, seniors.

Context:

Final Copy

40 marks

Title: Balance is key.

Balance plays a big part in all of our lives. We balance stuff out a lot even though we might not know it or even think it. We balance our time. For example, we balance our spare time with our friends, families, hobbies , and interests. We also watch how much money we spend so we can have money for other things.
~~I bel~~

I believe this world would be less fair and a lot more sloppier without balance. There would be nothing to balance out the bad. I also believe that if we didn't balance our money we would probably go spend it on the first thing we see, and become broke.

We would also probably lose some friends by not balancing our time and socializing with them. I believe we also have to balance our mind. With stuff like music. We may put on a sad song and cry. Then you might put on a song that means something to you and you might become happy. Balance plays a big part in our lives, and you might not know it.

Rationale for Exemplar #5
Pragmatic

Recording Your Writing Variables

Rationale: **Score: 2**

- Response identifies the writing variables in vague detail.
  - central idea: "*How balance plays a big part in our lives.*"
  - public audience: "*Generally anyone*"
- A limited synthesis reveals an undeveloped record.
  - context is missing

Writing Task

Ideas

Rationale: **Score: 1**

- Ideas are very generalized, superficial, and undeveloped, and therefore, they have very limited effect.
  - "*We balance stuff out a lot...*"
  - "*...this world would be less fair and a lot more sloppier without balance.*"
  - "*We also have to balance our mind with stuff like music.*"
  - "*We may put on a sad song and cry. Then you might put on a song...and you might become happy.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 2**

- A macro-organizational structure is not apparent.
- There are no introductory or concluding paragraphs separate from the ideas discussed.
- Paragraphing structures and ordering of ideas are weak.
- Transitions are missing or are weak, and they detract from a coherent central idea.
  - "*I believe...*"
  - "*We would also...*"

Language Use and Arrangement

Rationale: **Score: 2**

- Language choices and arrangement of ideas are ineffective for the writing variables.
- Diction is generalized.
    - "*We may put on a sad song and cry.*"
    - "*...put on a song that means something to you and you might become happy.*"
- Syntax is repetitious.
- Voice is weak.
    - "*We would also probably lose some friends...*"
    - "*Balance plays a big part in our lives...*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Response demonstrates some control of the conventions of written language, considering the length of the text and the simplicity of the language used.

Exemplar #6
Aesthetic

Recording Your Writing Variables

5 marks

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

Central Idea: A man that is an acrobat & walks the tight rope and gets into an accident & is paralyzed.

Form: Short story

Purpose: An example of a situation where balance is envolved.

Public Audience: Mr. Gr 12 English lit. class.

Context:

40 marks

Final Copy

Title: A Deadly Fall

It was a sunny summers day, and just like any other day Billy woke up early and set out the door and off to work. To him it was just like any other work day, but he did not know what was to come of this day.

Billy was an acrobat and walked the tightrope for a living. He was one of the best in his time. He could do many tricks and walk from very high heights, he was not scared of anything. Billy did a few practice runs on this day, because today was a big day for him. On this day he was going to walk from 225 storeys high. He had never walked at this height ever before. He was excited but very nervous all at the same time. Also Billy would be doing this without no source of restraining device or no net or anything. Though Billy was not scared of anything he was feeling a bit scared and nervous on this day. There was a huge crowd down below waiting to watch Billy and be amazed by his skills. Billy was planning on doing a hand stand, a front flip and a back flip as his tricks. As Billy was standing in front of the tight rope about to begin his walk he could hear his fans yelling and cheering him on. He began his walk, he was feeling good and confident like he could do anything. Half way throu his walk he decided to do the hand-stand. He put his hands on the tight rope and kicked his legs up into the air he was doing untill all of a sudden he lost his balance and his legs flew over and he was only hanging on by his hands. The people in the crowd below were terrified from what they just saw. Billy's hands were getting sore and he lost grip of one hand. He was now only hanging on by one hand, he could hold on no longer his other hand gave out and Billy fell. He fell to the ground. The people in the crowd could not beleive what They had just saw. Billy was immediatly rushed to the hospital. He was in a large amount of pain, Billy could not move his body. A few days after the accident While in the hospital Billy found out That he was paralyzed and he would not be able to move his arms or his legs. Billy was very upset because he would no longer be able to walk the tight rope.

Rationale for Exemplar #6
Aesthetic

Recording Your Writing Variables

Rationale: **Score: 1**

- Response identifies most writing variables in very vague detail.
  - central idea is stated as a plot outline
  - purpose: "*An example of a situation where balance is envolved.*"
- A limited synthesis reveals a very undeveloped record.
  - context is missing

Writing Task

Ideas

Rationale: **Score: 1**

- Superficial, undeveloped ideas are very limited in expressing thoughts and feelings and in creating desired effect.
  - "*...his other hand gave out and Billy fell. He fell to the ground...He was in a large amount of pain, Billy could not move his body.*"
- Generation of own ideas is very limited.
  - student's text is very similar to the text "Ascension"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 2**

- A general, chronological, macro-organization is used.
- Rising action, climax, and conclusion are weak.
  - paragraph structures are not apparent after the beginning
- Transitions are used.

Language Use and Arrangement

Rationale: **Score: 2**

- Limited language choices and arrangement of ideas are ineffective for the writing variables.
  - "*Though Billy was not scared of anything he was feeling a bit scared and nervous on this day.*"
- Diction is unvaried and generalized.
  - "*Billy was an acrobat...*"
  - "*He was one of the best of his time.*"
  - "*He could do many tricks...*"
  - "*Billy did a few practice runs...*"
- Syntax is unvaried.
- Voice is weak.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Response demonstrates some control of the conventions of written language, considering the length of the text.
- Errors in sentence structure and grammar detract from the overall impact of the text, but they do not affect the meaning.
  - "*Also Billy would be doing this without no source of restraining device or no net or anything.*"
  - "*He began his walk, he was feeling good...*"
  - "*The people in the crowd could not believe what they had just saw.*"

Practice Papers
for
Responding to Text
and
Process Booklet

- Three student responses are presented for each question.
- Scores and rationales for each response follow in the next section beginning on page 117.

Practice Paper #1—Responding to Text #1

Ascension

Response 1

1. Readers of "Ascension" may have the impression that they are closer to the tightrope than they are to the street below.

5 marks

101

Identify and explain how the writer's language choice(s) may help create this impression.

The Writer Wrote the story from a view of a person that is right beside [illegible] the whole Time (3rd person prospective). Which means the story is constantly telling you what he is doing, instead of telling you what the people below are doing.

Response 2

1. Readers of "Ascension" may have the impression that they are closer to the tightrope than they are to the street below.

5 marks

Identify and explain how the writer's language choice(s) may help create this impression.

To create the impression of being closer to the tight rope or "balanced" the writer uses very descriptive language, he describes the looks of the walker as well as each moment of his tight rope walk and what is going through his mind and his body. It compares to balancing ones life and using the far platform as the end of the life and the close platform as the beginning of a life, throughout your life there has to be total balance, even with the problems or "winds" one must remain balanced in order to succeed and make it to the far platform. The readers of this feel as though they are on the tightrope and every step could be the last if they does not keep balance in their life. It makes them feel as though everybody is watching them and they must succeed in order to avoid embarrassment.

Response 3

1. Readers of "Ascension" may have the impression that they are closer to the tightrope than they are to the street below.

5 marks

(0)

Identify and explain how the writer's language choice(s) may help create this impression.

The man on the tight rope is described in detail, right down to the age, the color of his hair and the gaze of his eyes these things give you a picture of the man and his years of being on the rope. His years of experence help him know which way to lean and balance on the rope in any situation.

The writer gives you sounds and descriptions of the tight rope and weather that he has to deal with. It is just him and the wire, with the crowd miles away until he has crossed

Practice Paper #2—Responding to Text #2

The Ledger

Response 1

2. The poem "The Ledger" incorporates a financial statement of the type used by early trading companies, such as the Hudson's Bay Company and the Northwest Company.

5 marks

Analyze how the poem "The Ledger" reflects the values of past **or** present societies.

This poem generally applies to most societies, past and present. People are, and always have, been judged by their wealth and accomplishments. The first stanza is universal. A man's wealth is usually easy to determine, and is used to measure his standing in society. The more wealthy someone is, the more respected and trusted they are by others. A person with many debts is locked down upon. The second stanza clearly reflects the period that the poem is set in. However, simply replace "skins" and "canoeloads" with "bank accounts" and "wallets" and we see it applies to modern times quite easily. The final stanza is once again universal. It states that "there is no great mystery in this", and indeed, people have known instinctively for ages that wealth is something to strive for. The final line summarizes the idea and poem: "The worth of a man is his net profit".

Response 2

2. The poem "The Ledger" incorporates a financial statement of the type used by early trading companies, such as the Hudson's Bay Company and the Northwest Company.

5 marks

Analyze how the poem "The Ledger" reflects the values of past **or** present societies.

The poem "The Ledger" relfects the values of past societies from the last line, "The worth of man is his net profit. Its kind of saying that a man needs a net to survive. because without it he can't catch food.

Response 3

2. The poem "The Ledger" incorporates a financial statement of the type used by early trading companies, such as the Hudson's Bay Company and the Northwest Company.

5 marks

Analyze how the poem "The Ledger" reflects the values of past **or** present societies.

It seems that the person who made this ledger has a lot more animal skins than his own property. It must be that past societies cared more about animal skins then their own possessions.

Practice Paper #3—Responding to Text #3

World Maps

Response 1

3. Explain what you think the juxtaposition of these two maps communicates. Support your explanation with specific reference to both maps.

5 marks

(II)

The world doesn't Balance. one Part of the world is rich people and they are good economy places. But other part of the world is high population. and poor people. and have not enough money.

Response 2

3. Explain what you think the juxtaposition of these two maps communicates. Support your explanation with specific reference to both maps. 5 marks

I think the artist is trying to convey the sad reality that if you have money you have no worries. It's alot like the previous question because it portrays the select group of rich people and then it shows everyone else. It is very much about balance when you get down to it because it would be a petra pan would if we all could acctually help each other out and take some of the vast amount of money that North America has and spread it around so that little babies in Asia aren't dying of starvation. , It is a very interesting peice that the artist has developed but viewing it makes me nautious because it's a cruel reality. With reference to the maps it is very visual because a relatively smaller continent (N.A) has all the money and less population, but the larger continent has an enormous population and no money at all.

Response 3

3. Explain what you think the juxtaposition of these two maps communicates. Support your explanation with specific reference to both maps. 5 marks

These maps are being conveyed as the world by being rough drafted and just put out there. And to show how the world is seperated.

Practice Paper #4—Responding to Text #4

The Boy Can't Sleep

or

A Hymn

Response 1

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

   ☑ "The Boy Can't Sleep" by Ann Dowsett Johnston

   or

   ☐ "A Hymn" by Thomas Moore

   Write an extended response in which you

   - identify and explain a main idea in the text (5 marks)

     and

   - discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

Well I seen it as the boy was sad and had too much in his mind so he couldn't [illegible] sleep and he need some one to talk ~~which~~ whit and one night he wanted to talk for onces about what he felt and he needs his moms help to make him not think so much about the pain he suffer

Response 2

4. Choose **one** of the following texts from the *Process Booklet*: **10 marks**

   ☐ "The Boy Can't Sleep" by Ann Dowsett Johnston

   or

   ☑ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

  and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

A HYMN

I THINK THE MAIN IDEA OF THIS IS YOU NEED OF GOOD BALANCE OF CALMNESS AND CHAOS IN YOUR LIFE. WHEN YOU TRY AND EXCAVATE ALL THE CHAOS FROM YOUR LIFE IT MAKES THINGS WORSE, YOU NEED A FINE BALANCE OF BOTH WORLDS. THE TEXT BASICALLY TELLS YOU, YOU NEED CHAOS «CHAOS IS SO VALUABLE YOU SHOULD SEEK IT OUT. IT IS THE PRIMA MATERIAL, THE ORIGINAL STUFF, BLESSIDLY FREE OF OPPRESSIVE ORDER AND MEANING, THE GROUND OF NEW IDEA'S AND EXPERIENCES.» WITHOUT CHAOS OUR LIFE WOULD BE PLAIN AND REPETITIVE.

THE AUTHOR ~~MAKES~~ IS AFFECTIVE AT MAKING YOU SEE HIS POINT BY GIVING YOU EXAMPLES OF HOW CHAOS IS GOOD. HE SAYS CHAOS WILL MAKE YOUR LIFE MORE ~~EX~~ EXCITING, AND LESS PREDICTABLE, WHEN THERE IS CHAOS YOU NEVER KNOW WHAT'S

GOING TO HAPPEN FROM ONE MOMENT TO THE NEXT LEAVING YOU IN SUSPENSE AND ANTICIPATION. THE AUTHOR SEE'S CHAOS AS SOMETHING POSITIVE AND A LINE IN THE TEXT THAT I REALLY LIKED DESCRIBED HIS THOUGHTS PERFECTLY. « YOU SHOULDN'T INDULGE IN CHAOS, BUT YOU CAN FIND SPECIFIC WAYS TO ENTER THE MESS AND CREATE NEW ORDER». THEN HE GIVE'S AN EXAMPLE FROM HIS LIFE, « AS A WRITER I FIND I HAVE TO TOLERATE THE CHAOS OF THE FIRST DRAFT OF A BOOK, OR ELSE THE LATER VERSIONS WON'T HAVE ANY LIGHT IN THEM. YOU DON'T MAKE CHAOS INTO SOMETHING "NICE," BECAUSE IT IS RARELY PLEASANT. YOU SIMPLY UNDERSTAND FROM COMPLETE LOSS OF MEANING, AS HORRIFIC AS IT MIGHT BE, NEW LIFE CAN EMERGE. SO I THINK THE AUTHOR PROVED THE MAIN IDEA OF THE BOOK FAIRLY WELL, ALTHOUGH CHAOS ISN'T ALWAYS THE BEST THING, WE NEED IT IN OUR LIVES TO MAKE THINGS BETTER FOR US IN THE LONG RUN.

Response 3

4. Choose **one** of the following texts from the *Process Booklet*: 10 marks

☑ "The Boy Can't Sleep" by Ann Dowsett Johnston

or

☐ "A Hymn" by Thomas Moore

Write an extended response in which you

- identify and explain a main idea in the text (5 marks)

and

- discuss the effectiveness of a technique(s) the writer uses to communicate this idea. (5 marks)

I think the main idea in "The boy can't sleep" is that when a teenage boy has a problem all of a sudden he talks to his mother and actually enjoys talking to her about his problems and how to solve them but as soon as his problem is solved it goes back to the "invisible" mother by the door" and the boy ignores her and grunts responses when asked a question until he needs his mother to solve another problem.

I think the writer used effective techniques to communicate this idea such as when it says "you've learned to decipher these casual little ~~[illegible]~~ moves along with the adolescent grunt" and also when he says "Tomorrow, once again you will be invisible the mother standing at the door.

Practice Paper #5—Responding to Text #5

A Letter to Morningside

Response 1

5. Identify a viewpoint in "A Letter to Morningside" and explain whether or not you agree with that viewpoint.

5 marks

The viewpoint in "A letter to Morningsicie" is If we want such a nice enviroment, why do we keep destroying for ourselses and others.
I agree with this viewpoint, because as we are throwing out of all our garbage, and just having it put into toxic landfills. Why are we not doing stuff to cut down on the numbers of things going there? We could be recycling our plastics and glasses, We could be putting out apples, bannana peels and orange peels into soil for raising Earthworms.

If we want a nice enviroment we have to give back to it, for ourselves and for others.

Response 2

5. Identify a viewpoint in "A Letter to Morningside" and explain whether or not you agree with that viewpoint.

5 marks

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The viewpoint of the letter was to let people that us humans do ruiner the environment by throwing garbage everywhere and have dumps in the middle of forests of wooded ares where wildlife lived first. So us being human just put our stuff there letting whatever happen to it becouse it no longer has any use and then that's where the wildlife comes in because thats their home so they stay by the dump and get what they like even if they get hurt doing so but in another way we can't feel sorry for them we should be mad at ourselfs for doing that to nature.

Response 3

5. Identify a viewpoint in "A Letter to Morningside" and explain whether or not you agree with that viewpoint. 5 marks

106

I agree with is view point because. humans ~~thee~~ don't care about their environment. They dump their garbig ~~anyw~~ everywhere. Even they know by dumping the garbiges everywhere, they'll get sick and their childrens will get sick. They still do it. That's why homans Compared to bears.

Practice Paper #6—Responding to Text #6

We Haven't Come That Far After All

Response 1

6. A writer may intentionally use bias to evoke a response. 5 marks

Evaluate whether or not Diane Francis has used bias effectively in the article "We Haven't Come That Far After All."

I think that Diane Francis used bias effectively in the article, "We Haven't come that far After All". She talks about generations of woman, woman in Canada. How millions of woman aced algebra and how woman once burned their bras to make a point.

Response 2

6. A writer may intentionally use bias to evoke a response.

5 marks

Evaluate whether or not Diane Francis has used bias effectively in the article "We Haven't Come That Far After All."

I think that Diane Francis used bias very well because she never let the opinion of a male be heard in her article. I am not at all sexist but unfortunately by using a bias she has made her article very strong to whoevers reading it but what you have to remember is that there are 2 sides to every story, I wonder what the article would have been like had she mixed the opinions of male and female. I think it's horrible ~~in~~ [illegible] that women don't have total equal rights but who can you blame that on? Men in general? I don't think so, Because a business man doesn't give a job to a woman doesn't make the entire race of men sexist because you can't get away with that nowadays as an employer because you will have law suits coming out your ying yang before you know it. In conclusion Diane used the bias extremely effectively in my opinion.

Response 3

6. A writer may intentionally use bias to evoke a response. **5 marks**

Evaluate whether or not Diane Francis has used bias effectively in the article "We Haven't Come That Far After All."

I believe Diane Francis has used bias effectively in her article. I believe this because I had an opinion once I had finished the article. I believed that the bias in her article provoked my opinion.

The bias is evident when she says "My generation" and "We havn't come along way baby" in her article.

Diane Francis's opinions about movies are effective because people have their own opinions about movies. This could spawn emotion from the reader. Her bias is very effective at this point.

Practice Paper #7—Connecting Ideas

Response 1

1. Write an extended response in which you explain

10 marks

- how the theme *Balance* connects to texts you have read or viewed, either today, in class, or at any other time (5 marks)

  and

- how the theme *Balance* connects to your personal experience. (5 marks)

In each ~~[illegible]~~ story I read, the theme balance is connected either indirectly, or directly. The first story talks about a man walking across a balancing wire. Throughout his journey, he is forced to make moves and decisions that will help him complete the task. It is quite clear how balance connects to this story. The one picture that really caught my attention was the ~~[illegible]~~ picture of the man holding up the weights. The arm he is holding the weights with is big and muscular, and his other arm is really small and skinny. After seeing this picture it made me think about a persons body and life. Their health may not be balanced to their liking. That is ~~[illegible]~~ what I see when I look at that picture,

The theme Balance connects to my personal experience in many ways. Everyday life involves balance in some sort of way. When you walk, balance is involved, the way you eat, balancing of your diet is involved. ~~$~~ You may be having a good day and the way you feel may be balanced between many emotions. I play hockey, alot of balance is involved in that sport. Skating on a quarter inch thick blades, the strength of the teams and the skill, even the score of the game too. With everyone wanting to win the hockey game, emotions run high. The balance between happy, mad and sad all vary. To me balance is involved in everyday life, sometimes for the good and sometimes for the bad.

Response 2

1. Write an extended response in which you explain **10 marks**

    - how the theme *Balance* connects to texts you have read or viewed, either today, in class, or at any other time (5 marks)

      and

    - how the theme *Balance* connects to your personal experience. (5 marks)

The theme balance first off conects individually to every piece of text I have read in class. In "Ascension" balanced related to the physical struggle for balance as well as his mental struggle for balance. Physically he pushed himself to balance on the tight rope and mentally he pushed himself to continue. Balance was clear in "The Ledger" for you need to balance the good things you do in life and the bad. The maps relate to balance for they both show how you need to balance population with [illegible] resources to have a globally balanced community. This image also shows the imbalance of the world and it's resources. The theme balance was shown in, "The Boy Can't Sleep" for the idea of the balance of evolution is clear. Overtime things need to change to have a balance. Balance is connected in, "A Hymn" for the text explains how you need a balance of chaos and order. How you can't effectively have one without the other. "A Letter to Mommyside" conncets to balance for it relates to the balance of humans and animal relationships. The text, "We haven't come that far after all," reflects on the balance and equality between man and woman. ~~The text, relating to~~ [illegible] ~~the happily~~. The next text, "The key to Balance to living With a Most Heart" relates to balance for it discusses the idea that you need painful and happy experiences to grow as a man, to have a balanced life. The next text and image I looked at was, "Studying and working: The busy lives of students with paid employement" This text shows the balance that is needed between school, work, and social life. As for texts that I have read in my own time balance is evident in every text for they all have both positive and negative experiences. As for my own experiences I feel I have had a balance. For example in life you have grandparents pass away but then you also have little sisters born. Or even a balance between extra curricular activities and managing my homework, I also have to balance time from everyday activities including school, homework, social, and family. I feel it is also important to have a balanced diet, eating healthy but not forgeting to indulge once in a while. Some personal expeiences include the fact that my parents are divorced and I have to balance my time between the two so one doesn't get jealous of the other. Or another example of the balance of life and death is my 14 year old family dog was run over and then we bought a new puppy. So even though loosing my cherished pet we need to move on and that is part of living a balanced life. I have also experienced the balance between humans and nature, nature isn't doing well for there is a uneven balance. I have tried to help bring this more equal by highway clean-up.

Response 3

1. Write an extended response in which you explain **10 marks**
   - how the theme *Balance* connects to texts you have read or viewed, either today, in class, or at any other time (5 marks)

     and
   - how the theme *Balance* connects to your personal experience. (5 marks)

Balance is a theme often used in literature and media. Any given day you can pick up a newspaper and read about the balance of war and peace, law and liberty, Palastine and Isreal,... the list goes on. It is something we must thing about whenever we read an article. Is the piece balanced? Is the author biased? Which way are they leaning? In fiction, we often read about characters struggling to make decisions, balancing themselves between right and wrong, morality and personal gain. Any good fictional character must have different issues to balance in order to be interesting.

In my experiance, it can be difficult to balance virtually anything. A busy schedule is a chalange, as we make decisions on what to spend out time on, and who to spend it with This brings us to relationships with others, which are one of the most difficult things to balance. Knowing what to say and when to say it is never easy, as we all know. This is to say nothing of balanced diet and exercise. Yes, every aspect of our lives requires some sort of balance. I find it a challange at times, but certainly a worthwile one For the closer we come to balance, the happier we are with ourselves.

Practice Paper #8—Reflecting 1

Response 1

1. Identify the purpose of your written text and explain how your content is appropriate for that purpose.

5 marks

I am writing an essay on what I think the word balance means. This is appropriate for my identified purpose because we are supposed to write a paper relating to the stories about balance.

Response 2

1. Identify the purpose of your written text and explain how your content is appropriate for that purpose.

5 marks

I think the content of my piece is appropriate because I believe that success in school is directly related to good physical and mental health. I think that my tips on reducing stress are effective because they are techniques I use myself. When you are less stressed, you are healthier, and therefore work better in school and enjoy it more. I tried to relate the tricks to myself to increase their credibility, and I used as many examples as possible to make it easier to understand.

Response 3

1. Identify the purpose of your written text and explain how your content is appropriate for that purpose.

5 marks

The content of my text is appropriate because I specifically identify the statement I wrote in my purpose. It is the main point to my entire text and I hope that the point I was trying to make is clear enough to be able to see the entertaining part as were as the serious, thoughtful part. It is also appropriate because the way I approach it and then end it the way I do says a big statement.

for the audience

Practice Paper #9—Reflecting 2

Response 1

2. Speakers and writers often use strategies and devices (visuals, layout, pacing, props, sound effects, etc.) to enhance the presentation or publication of their texts.

5 marks

Identify a strategy or device you might use and explain how it would enhance your text for presentation **or** publication.

I would use a ~~Video~~ t.v. with a video of ~~my~~ the performance of my Nagano Olympics routine. Teenagers will really get into ~~a~~ the speech if the presentation is balanced - having different forms of communicating, interacting with them, & inspiring them. They will have a better understanding of what "jumps, and spins" are, if they see a performance. Another feature for this presentation that could be looked into is voice. This presentor can't have a monotone voice - they have to be loud, clear, and motivating. Hearing a voice like this will give the athletes a clear picture of how exciting being an athlete truly is!

Response 2

2. Speakers and writers often use strategies and devices (visuals, layout, pacing, props, sound effects, etc.) to enhance the presentation or publication of their texts. **5 marks**

Identify a strategy or device you might use and explain how it would enhance your text for presentation **or** publication.

If I was to publish or present my text I would use visuals to make it look better and to make it stick out. I would also use sound affects to catch people's attention and to make it more interesting.

Response 3

2. Speakers and writers often use strategies and devices (visuals, layout, pacing, props, sound effects, etc.) to enhance the presentation or publication of their texts. **5 marks**

Identify a strategy or device you might use and explain how it would enhance your text for presentation **or** publication.

If I were to publish my text, I would have the layout in the shape of a balancing scale and a picture of a haylo and flames balancing each other out beside my text. It would catch the attention of the audience because they would be wondering about the relationship with the scale and the good/evil signs. As they read on they will understand the connection between both.

Practice Paper #10—Pragmatic

Recording Your Writing Variables

5 marks

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

Central Idea: About balance and what it is used for.

Form: Speech

Purpose: To let people know what balance is and how it is used.

Public Audience: Ages 10+, for anyone who wants to know about balance

Context: Information about balance and what it does

Final Copy

40 marks

Title: Balance

Balance is used everywhere for everything because we need it to live our daily lives. Balance is a word that means to stabilize something or to steady an object or equalize sides of a object so that it doesn't fall down or collapse.

Balance is needed in our daily life for things such as, to help keep people or animals steady and to keep buildings level and stabilized, so that the buildings or people or objects will not fall down or wobble side to side because they have no balance and can't stabilize themselves. Without balance helping them people can't walk and do other activities with ease because they won't be able to stand up and buildings won't be able to stand tall and you will have to Worry about them falling down.

Practice Paper #11—Aesthetic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Central Idea: My central idea is to have a 16-year-old girl who loves her social life and completely dismisses everything else out of her life. when it's too late, she finally realizes she has to balance her priorities in life.

Form: I chose to do a short story because it was easier for me to protray my idea and meaning of balancing priorities.

Purpose: The purpose is to show tenagers that parents aren't always wrong and do know what's best for you. Also, to show teens how important balancing priorities is.

Public Audience: Teenagers who do not have their lives and priorities in balance.

Context: This will appear in an English class anywhere from sr. 1-4. This is where teens learn about what's important.

Final Copy

40 marks

Title: "Too Late"

Once upon a time there was a young teenage girl named Jane. Jane was the typical 16-year-old girl who loved having fun and had many friends. She used to be an A+ student and had it all going for her, until grade 10.

"Jane hunny, do you have any homework tonight?" asked Jane's mother, Betty.

"Just a little bit mom, but I'm going to watch the school football game and I'll do it when I get home." she replied.

"Well, be home at 10:00pm and make sure you do it."

"Okay mom, I will."

Jane rushed off to meet her friends at the football game and had a blast yelling and cheering on her friends on the team. After the game, knowing she had homework to finish, Jane went to the Burger Shack with her friends, the nearest hangout. After sitting and visiting with her friends Jane finally walked home. The only thing was that she got home at 11:20pm and not 10:00pm like her mother had told her. Everybody was in bed so Jane snuck past her parents room and went to bed.

In English class the next day Jane did not hand in her homework... again. This had been happening all year and was becoming a routine.

"Jane," said her teacher. "Your mother is coming in for a meeting with me tonight so if you could be here at 3:30pm we'd really appreciate it."

Jane knew she was in big trouble. This was at least her mother's tenth meeting all year. It was almost the end of the year end report cards were coming up. Jane wasn't worried and all she cared about was that summer was almost here. She loved summer because she didn't have to worry about anything except what her and her friends would do together.

Finally 3:30pm came and Jane walked to her friend's house after school forgetting all about the meeting.

When Jane's mother got home, knowing where Jane might be, she phoned over and said to send Jane home.

"You're in big trouble missy!" yelled Betty as soon as Jane walked in.

"I'm sorry mom, I totally forgot about our meeting." said Jane.

"Yeah, you've been forgetting a lot of things lately Jane, like your homework. You are failing three quarters of your classes and not doing any assignments. Do you want to fail grade 10 and then never see your friends? You know, school is more important than football games Jane. From now on, you are not leaving this house until those marks are brought up!" yelled Jane's furious mother.

Without saying a word, Jane went to her room, mumbling to herself as she slammed her door behind her.

As the days and weeks went on Jane managed to complete her homework only twice and always seemed to sneak out to see her friends. That was her number one priority right now, who needed school? Summer was almost here, report cards were getting sent out in two weeks.

With one week left to go Jane had a huge project worth almost 30 percent of her final English grade due. A project that should have taken months to do and Jane hadn't even started it yet.

"Mom, can I please go to the mall with April?"

"You can go when you are done that project that you said you are almost finished."

Really Jane hadn't even started it but she knew her mother wouldn't budge. She ran upstairs and finished her project in two hours! One that should have taken two months. Then she headed to the mall with her friend.

The next day at school, Jane handed in her project and wasn't too concerned with the mark she'd receive on it, which was actually a failing mark.

The final day of school was finally here, report cards were out. Jane and all her friends waited for their grades and when Jane opened hers, she started to cry. She failed grade 10! Her worst nightmare had actually come true, how could she have failed? Jane ran home and was crying to her mother.

"Jane, I'm sorry hunny, but you didn't even care about school anymore. You never tried to pass. Hunny, you should have seen this coming, I tried to warn you."

Betty truly felt bad, although Jane needed to be taught a lesson. The lesson was to balance out her priorities. There are more important things than shopping and football games. Jane finally learned her lesson, when it was too late.

Practice Paper #12—Pragmatic

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Central Idea: The central idea of my speech is to express my opinions on how the gap between the rich and poor is widening. I showed this through examples including jobs, politics, education, health care, and countries. I want to show the unequal balance that is occuring in society and we need to make a bridge to bind the two classes, like a ladder.

Form: I have decided to use the form of a speech. This is effective for you cannot skim through a speech.

Purpose: My purpose is to educate and inform youth that there isn't a balance in society and the gap between the rich and poor is widening. I hope to inform them about this issue in jobs, countries, and everyday life.

Public Audience: I would give my speech at one of my high school assemblies celebrating Labour Day. Therefore my audience would be students from grade 7 to 12, teachers, staff, and some parents.

Context: My audience will experience my text in the gymnasium of my school at a assembly. They will be sitting on the gym floor and I will be on the stage dictating my speech from a podium with a mic.

Final Copy

40 marks

Title: Priceless

(I am standing behind the curtains on stage in my school gymnasium. The school principal announces, "Today - , , is here to present her speech titled; "Priceless"." I walk out on to stage and take my place at the podium)

Are you in or are you out? There is no I don't knows or inbetweens. One or the other. This is the question being applied to the unbalanced society of the rich and poor. To help answer this question look at the words used most in your vocabulary. Your in if you use words including luxury, easy street, expensive, lush, and priceless. On the other hand your out if you use words like bankrupt, needy, hard-up, broke, penniless, and poverty. Sad, isn't it? How as a society the middle class is thinning out and the gap widening. By now most of you probably have your answer, you think your in. However to be in you have to have one of two things; money or luck.

Why is it that the rich get richer and the poor get poorer? Even when the poor get a raise the rich are still profiting. To show a example of this take a look at union raises. When a union decides it needs a pay increase just to meet the standard of living costs everyone, even the high paid executives, recieve a pay increase. For example the union puts into play a 5% increase. 5% of $30.00 a hour is more than 5% of minimum wage. Therefore the higher paid executives are benefiting more from the raise

Even in todays entertainment the balance between the rich and poor that is now non-existant is becoming more evident. To show an effective example of this watch the television shows on TLC titled, "Trading Spaces" or "While You Were Out." Both of these shows are about remodelling houses. Great idea but they can't fool me! The houses that these programs re-finish usually marble floors just down the hallway or a pool in the back yard. Funny thing how the wealthy people get their houses re-done for free. Meanwhile the poor have to sit in their houses with leaky taps, and watch it. That is of course if they can afford cable TV! Why not have a television show that fixes single mother's run-down houses? Wouldn't it make more sense?

By far the biggest money gap is between wealthy and poor countries. Citizens in poorer countries have no money to pay for education. Wealthy people can not only afford to get a higher education but as a result recieve better jobs. So on one hand you have a country that has a excellent education system compared to a country with a poor education system. Which country is going to have better jobs, standard of living, and politics? Also many 3rd World countries can't afford to feed all of their people. This creates the problem of weakness, disease, and uneffective working habits. Included in this idea is that in many countries you have to pay for health care, therefore the wealthy will have better health and less deaths.

If the poor class can't improve, for you need money to improve, the profit and risks will be left to the wealthy. A example of this would be if a person living in poverty wanted to open a business. He/she wouldn't be able to for he doesn't have the money for start-up, let alone to risk. However a person who is wealthy could take the financial risk and still be financially comfortable if the business falls through.

Not only are the rich wealthy but they are powerful. Look at the United States President, George Bush. He used the wealth and power of the United States for war. Whether he was war hungry because of his fathers mistake of letting Sudam go or if it was for Iraq's oil fields, the poorer country was bullied.

As a global community we have enough resaures to feed and shelter everyone. So why do we contine to hoard our resaures? Why not wipe greed off our hands and work with eachother to make a balanced economy?

The answer is simple and clear. We have to close the gap! No matter what anybody does there will always be the rich and the poor but why not have a ladder, have a middle class? We need to come up with effective solutions so the poor have the opportunity to a higher education, get into politics, have good health care, and get those high paying jobs.

So next time someone tries to make you choose if you are in or out, tell them your in the middle. Be the ladder, help the poor and raise awareness of this pending issue. Money may talk in politics and education but speaking out about this unbalance in society, is as VISA likes to say, "Priceless."

Rationales
for
Practice Papers
for
Responding to Text
and
Process Booklet

Rationales for Practice Paper #1
Responding to Text #1

Rationale for *Response 1* **Score: 2**

- Response identifies a language choice.
  - "The writer wrote the story from a view of a person that is right beside salvo the whole time (3rd person prospective)."
- Response provides a generalized and undeveloped explanation of how the choice creates this impression.
  - "*Which means the story is constantly telling you what he is doing, instead of telling you what the people below are doing.*"

Rationale for *Response 2* **Score: 5**

- Response identifies a language choice.
  - "…the writer uses very descriptive language…and what is going through his mind and his body…"
- Response provides an insightful explanation of how the language choice creates this impression.
  - "*It compares to balancing ones life…as the beginning of a life…and make it to the far platform.*"
- Response perceptively extends ideas to a broader context.
  - "*The readers of this feel as though they are on the tightrope…if they do not keep balance in their life.*"

Rationale for *Response 3* **Score: 3**

- Response identifies language choices.
  - "The man on the tightrope is described in detail, right down to the age, the color of his hair and the gaze of his eyes…"
  - "*The writer gives you sounds and descriptions of the tight rope and weather…*"
- Response provides some clear and specific explanations of how the choices create this impression.
  - "*…these things give you a picture of the man and his years of being on the rope.*"
  - "*It is just him and the wire, with the crowd miles away…*"

Rationales for Practice Paper #2
Responding to Text #2

Rationale for *Response 1* **Score: 4**

- Response provides a specific and logical analysis of the way the poem reflects societal values.
  - *"The first stanza is universal. A man's wealth…is used to measure his standing in society."*
  - *"The second stanza clearly reflects the period that the poem is set in. However, simply replace…and we see it applies to modern times…"*
  - *"The final stanza…states that…wealth is something to strive for."*

Rationale for *Response 2* **Score: 0**

- Response does not analyze the way the poem reflects societal values; rather, it only provides an explanation of the final line of the poem.
  - *"Its kind of saying that a man needs a net to survive, because without it he can't catch food."*

Rationale for *Response 3* **Score: 1**

- Response provides an undeveloped and very superficial analysis of the way the poem reflects societal values.
  - *"It must be that past societies cared more about animal skins then their own possessions."*

Rationales for Practice Paper #3
Responding to Text #3

Rationale for *Response 1* **Score: 2**

- Response provides a limited explanation of what the juxtaposition of the two maps communicates.
  - *"The world doesn't Balance."*
- Consideration of the connection between the two maps is undeveloped.
  - *"One part of the world..."*
  - *"But other part of the world..."*

Rationale for *Response 2* **Score: 5**

- Response provides a superior explanation of what the juxtaposition of the two maps communicates.
  - *"I think the artist is trying to convey the sad reality that if you have money you have no worries."*
  - *"...it portrays the select group of rich people and then it shows everyone else."*
- Consideration of the connection between the two maps is insightful and extends to a broader context.
  - *"It is very much about balance because...it would be a peter pan world if we all could acctually help each other out...so that little babies in Asia aren't dying of starvation."*
  - *"It is a very interesting peice...but viewing it makes me nautious because it's a cruel reality."*

Rationale for *Response 3* **Score: 1**

- Response provides a very limited explanation of what the juxtaposition of the two maps communicates.
  - *"[They] show how the world is seperated."*
- Consideration of the connection between the two maps is very superficial, generalized, and undeveloped.
  - *"...conveyed as the world by being rough drafted and just put out there."*

Rationales for Practice Paper #4
Responding to Text #4

Rationale for *Response 1*

Outcome 3.2.5 **Score: 0**

- Response does not identify a main idea in the text; rather, the plot is summarized.

Outcome 2.3.2 **Score: 0**

- Response does not identify a technique.

Rationale for *Response 2*

Outcome 3.2.5 **Score: 4**

- Response identifies a main idea in the text.
  - "*I think the main idea of this is you need a good balance of calmness and chaos in your life.*"
- A clear explanation of this idea is supported with specific and relevant details.
  - "*When you try to excavate all the chaos from your life it makes things worse, you need a fine balance of both worlds.*"
  - "*Without chaos our life would be plain and repetitive.*"

Outcome 2.3.2 **Score: 4**

- Response identifies a technique.
  - "*The author is affective at making you see his point by giving you examples of how chaos is good.*"
- Response provides a clear, specific, and logical explanation of the effectiveness of the technique in communicating the identified idea.
  - "*...chaos will make your life more exciting, and less predictable.*"
  - "*...a line in the text that I really liked described the thoughts perfectly...*"
  - "*Although chaos isn't always the best thing, we need it in our lives to make things better for us in the long run.*"

Rationale for *Response 3*

Outcome 3.2.5 **Score: 2**

- Response identifies a main idea in the text (contrast in boy's response to mother).
  - "*...when a teenage boy has a problem...he talks to his mother...but as soon as the problem is solved...the boy ignores her...*"
- A weak explanation of the idea is supported with a generalized summary of the text.
  - "*...actually enjoys talking to her about his problems and how to solve them...*"
  - "*...until he needs his mother to solve another problem.*"

Outcome 2.3.2 **Score: 2**

- Response identifies an implied technique (the mother's contrasting reflections) to communicate the identified idea.
  - "*...such as when it says...and also when he says...*"
- Response provides an undeveloped explanation of the effectiveness of the technique in communicating the identified idea, by simply providing two examples from the text.
  - "*...'you've learned to decipher these casual little moves along with the adolescent grunt'...*"
  - "*...'Tomorrow, once again you will be invisible the mother standing at the door,'*"

Rationales for Practice Paper #5
Responding to Text #5

Rationale for *Response 1* **Score: 3**

- Response identifies a viewpoint in the text.
  - "*...if we want such a nice environment, why do we keep destroying for ourselves and others.*"
- Response provides a logical and somewhat specific explanation of agreement with the identified viewpoint.
  - "*Why are we not doing stuff to cut down on the numbers of things going there?*"
  - "*We could be recycling...We could be putting out apples...into soil for raising earthworms.*"
  - "*If we want a nice environment we have to give back to it, for ourselves and for others.*"

Rationale for *Response 2* **Score: 2**

- Response identifies a viewpoint in the text.
  - "*...that us humans do ruinen the environment by throwing garbage everywhere...*"
  - "*...they get hurt doing so...*"
- Response provides an undeveloped, inconsistent explanation of implied agreement with the identified viewpoint.
  - "*So us being human just put our stuff there letting whatever happen to it...*"
  - "*...but in another way we can't feel sorry for them we should be mad at ourselfs for doing that to nature.*"

Rationale for *Response 3* **Score: 1**

- Response identifies a viewpoint.
  - "*...humans don't care about their environment.*"
- Response provides a very generalized, illogical explanation of agreement with the identified viewpoint.
  - "*...they know by dumping the garbiges everywhere, they'll get sick...*"
  - "*They still do it. That's why humans compared to bears.*"

Rationales for Practice Paper #6
Responding to Text #6

Rationale for *Response 1* **Score: 1**

- Response provides a very limited evaluation with vague/superficial examples of ideas the writer has used.
  - – *"She talks about generations of woman, ..."*
  - – *"How millions of woman aced algebra and how woman once burned their bras to make a point."*

Rationale for *Response 2* **Score: 4**

- Response provides a clear evaluation with specific and logical examples of ideas the writer has used.
  - – *"...Diane Francis used bias very well because she never let the opinion of a male be heard in her article."*
  - – *"...what you have to remember is that there are 2 sides to every story..."*
  - – *"...I wonder what the article would be like had she mixed the opinions of male and female."*
  - – *"Because a business man doesn't give a job to a woman doesn't make the entire race of men sexist..."*

Rationale for *Response 3* **Score: 3**

- Response provides some evaluation with appropriate and logical examples of ideas and language choices the writer has used.
  - – *"I believe Diane Francis has used bias effectively...because I had an opinion once I finished the article. I believed that the bias in her article provoked my opinion."*
  - – *"The bias is evident when she says 'My generation' and 'we havn't come along way baby' in her article."*
  - – *"[her] opinions about movies...could spawn emotion from the reader..."*

Rationales for Practice Paper #7
Connecting Ideas

Rationale for *Response 1*

Outcomes 1.2.1, 1.2.3, 1.2.4 **Score: 3**

- Response provides some explanation of how the theme connects to texts the student has read or viewed.
- Response considers logical connections, using some specific examples and details.
  - "*The first story talks about a man walking across the balancing wire…he is forced to make moves and decision that will help him complete the task.*"
  - "*The one picture that really caught my attention was…the man holding up the weights.*"
  - "*…it made me think about a persons body and life. Their health may not be balanced to their liking.*"

Outcomes: 2.1.2, 2.1.1 **Score: 3**

- Response provides some explanation of how the theme connects to the student's personal experience.
- Response analyzes some logical connections, using relevant, appropriate, and specific examples and details.
  - "*Everyday life involves balance in some sort of way. When you walk…the way you eat…*"
  - "*You may be having a good day…balanced between many emotions.*"
  - "*I play hockey, a lot of balance is involved in that sport. Skating on a quarter inch thick blades, the strength of the teams and the skill, even the score…*"
  - "*…balance is involved in everyday life, sometimes for the good and sometimes for the bad.*"

Rationale for *Response 2*

Outcomes 1.2.1, 1.2.3, 1.2.4 **Score: 4**

- Response provides a clear synthesis of how the theme connects to texts the student has read or viewed.
- Response considers varied and logical connections, using specific examples and details.
  - *"The theme balance first off connects individually to every piece of text I have read in class."*
  - *"In 'Ascension' balanced related to the physical struggle…as well as his mental struggle…"*
  - *"The maps relate to balance for they both show how…to have a globally balanced community."*
  - *"…in, 'The Boy Can't Sleep'…the balance of evolution is clear."*
  - *"…in, 'A Hymn'…the text explains how you need a balance of chaos and order…can't effectively have one without the other."*
  - *"…balance is evident in every text for they all have both positive and negative experiences."*

Outcomes: 2.1.2, 2.1.1 **Score: 5**

- Response provides a superior explanation of how the theme connects to the student's personal experience.
- Response analyzes perceptive connections, using subtle and insightful examples and details.
  - *"I feel I have had a balance…in life you have grandparents pass away, but then you also have little sisters born."*
  - *"I feel it is also important to have a balanced diet, eating healthy but not forgetting to indulge once in a while."*
  - *"…my parents are divorced and I have to balance my time between the two so one doesn't get jealous of the other."*
  - *"Or another example of the balance of life and death is my 14 year old family dog was run over and then we bought a new puppy…we need to move on and that is part of living a balanced life."*

Rationale for *Response 3*

Outcomes 1.2.1, 1.2.3, 1.2.4 **Score: 5**

- Response provides a superior synthesis of how the theme connects to texts that the student has read or viewed.
- Response considers and explores perceptive connections, skillfully using insightful examples and details.
  - "*Any given day you can pick up a newspaper and read about the balance of war and peace, law and liberty...*"
  - "*It is something we must thing about whenever we read an article. Is the piece balanced? Is the author biased?*"
  - "*In fiction, we often read about characters struggling to make decisions, balancing themselves between right and wrong, morality and personal gain.*"
  - "*Any good fictional character must have different issues to balance in order to be interesting.*"

Outcomes: 2.1.2, 2.1.1 **Score: 4**

- Response provides a clear explanation of how the theme connects to the student's personal experience.
- Response analyzes logical connections, using relevant, appropriate, and specific examples and details.
  - "*...it can be difficult to balance virtually anything.*"
  - "*A busy schedule is a chalange...*"
  - "*This brings us to relationships with others, which are one of the most difficult things to balance.*"
  - "*This is to say nothing of balanced diet and exercise.*"
  - "*I find it a challenge at times, but certainly a worthwhile one. For the closer we come to balance, the happier we are with ourselves.*"

Rationales for Practice Paper #8
Reflecting 1

Rationale for *Response 1* **Score: 1**

- Response provides a very limited explanation
- Connection between the content and purpose is very vague, superficial, and undeveloped.
    - – *"I am writing an essay on what I think the word balance means."*
    - – *"This is appropriate for my identified purpose because we are supposed to write a paper relating to the stories about balance."*

Rationale for *Response 2* **Score: 3**

- Response provides some clear explanation.
- Connection between the content and purpose is logical and somewhat specific.
    - – *"I think the content of my piece is appropriate because...success in school is directly related to good physical and mental health."*
    - – *"When you are less stressed, you are healthier, and therefore work better in school..."*
    - – *"I tried to relate the tricks to myself to increase their credibility, and I used as many examples as possible to make it easier to understand."*

Rationale for *Response 3* **Score: 1**

- Response provides a very limited explanation.
- Connection between the content and purpose is very vague and undeveloped.
    - – *"The content of my text is appropriate because I specifically identify the statement I wrote in my purpose."*
    - – *"...I hope that the point I was trying to make is clear enough for the audience to be able to see the entertaining part as well as the serious, thoughtful part."*
    - – *"It is also appropriate because the way I approach it and then end it the way I do says a big statement."*

Rationales for Practice Paper #9
Reflecting 2

Rationale for *Response 1* **Score: 4**

- Response identifies two strategies/devices.
  - *"I would use a t.v. with a video of the performance..."*
  - *"Another feature...is voice. This presentor can't have a monotone voice – they have to be loud, clear, and motivating."*
- Response provides a clear and specific explanation of how they would enhance the student's text.
  - *"Teenagers will really get into the speech if the presentation is balanced – having different forms of communicating..."*
  - *"They will have a better understanding...if they see a performance."*
  - *"Hearing a voice like this will give the athletes a clear picture..."*

Rationale for *Response 2* **Score: 1**

- Response identifies two strategies/devices.
  - *"...I would use visuals..."*
  - *"I would also use sound affects..."*
- Response provides a very generalized and a very undeveloped explanation of how they would enhance the student's text.
  - *"...to make it look better and to make it stick out."*
  - *"...to catch people's attention and to make it more interesting."*

Rationale for *Response 3* **Score: 3**

- Response identifies a strategy/device.
  - *"...I would have the layout in the shape of a balancing scale and a picture of a haylo and flames balancing each other out..."*
- Response provides some explanation of how it would enhance the text for the audience.
  - *"It would catch the attention of the audience because they would be wondering about the relationship..."*
  - *"...they will understand the connection..."*

Rationales for Practice Paper #10
Pragmatic

Recording Your Writing Variables

Rationale: **Score: 1**

- Response identifies the writing variables in very limited detail.
  - purpose is vague: "*To let people know what balance is…*"
- A very limited synthesis reveals a very undeveloped record.
  - public audience is broad: "*…for anyone who wants to know about balance*"
  - central idea is stated as the topic
  - context is misunderstood

Writing Task

Ideas

Rationale: **Score: 1**

- Ideas are very superficial and undeveloped for the identified audience and for achieving the stated purpose.
  - "*Balance is used everywhere for everything…*"
  - "*Balance is needed in our daily life….*"
  - "*Without balance helping them people can't walk and do other activities…*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 1**

- Macro-organizational structure is very limited.
  - evidence of introduction and body but no conclusion
- Body of text (two sentences) is not developed enough to assess micro-organization or transition.

Language Use and Arrangement

Rationale: **Score: 2**

- Language choices are ineffective and unvaried.
  - *"...we need it to live our daily lives."*
  - *"...to help keep people or animals steady and to keep buildings level..."*
- Voice is weak due to generalized diction and awkward and repetitious syntax.
  - *"Balance is...because we need it to live our daily lives."*
  - *"Balance is needed in our daily life for things such as to help..."*
  - *"Balance is a word that means to stabalize..."*
  - *"...to keep buildings level and stabalized..."*

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 2**

- Response demonstrates a limited control of the conventions of written language, given the length of the text.
  - *"...a object..."*
  - *"...so that the buildings or people or objects..."*

Rationales for Practice Paper #11
Aesthetic

Recording Your Writing Variables

Rationale: **Score: 4**

- Response identifies the writing variables in detail.
  - central idea is revealed at end of brief plot outline
- Synthesis reveals a functional and congruent record.

Writing Task

Ideas

Rationale: **Score: 3**

- Ideas are clear and somewhat appropriate for the audience and for achieving the stated purpose and context.
- Thoughts and feelings are somewhat developed and consistent in creating an overall effect.
  - "*Jane knew she was in big trouble.*"
  - "*Her worst nightmare had actually come true,...*"
  - "*Jane finally learned her lesson, when it was too late.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Distinct overall macro-organizational structures are used to achieve the stated purpose.
  - introduction, body, and conclusion are evident
- Dialogue is used clearly to integrate ideas into a coherent, unified whole.
  - "'*Jane hunny, do you have any homework tonight?*'"
  - "'*Jane', said her teacher. 'Your mother is coming in for a meeting...*'"
- Chronological transitions provide coherence and unity.
  - "*In English class the next day...*"
  - "*As the days and weeks went on...*"
  - "*With one week left to go...*"
  - "*The final day of school was finally here...*"

Language Use and Arrangement

Rationale: **Score: 3**

- Language choices and arrangement of ideas are somewhat effective for the writing variables, particularly the audience.
- Diction is functional; use of imagery and descriptive detail is minimal.
  - "*Jane was the typical 16-year-old girl who loved having fun and had many friends.*"
  - "*The lesson was to balance out her priorities.*"
- Syntax is clear.
- Dialogue reveals a somewhat credible voice for the teen and a realistic voice for the mother.
  - "'*Mom, can I please go to the mall with April?*'"
  - "'*You're in big trouble missy!*'"
  - "'*...you are not leaving this house until these marks are brought up!*'"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates a capable control of the conventions of written language.
- Varied errors may detract from the overall impact of the text, but they do not affect the meaning.
  - "'*Hunny, you should have seen this coming, I tried to warn you.*'"
  - "'*I'm sorry mom, I totally forgot about our meeting,' said Jane.*"

Rationales for Practice Paper #12
Pragmatic

Recording Your Writing Variables

Rationale: **Score: 5**

- Response identifies most writing variables in precise detail.
- A superior synthesis reveals an authentic and congruent record.

Writing Task

Ideas

Rationale: **Score: 4**

- Ideas are clear, appropriate, and adequately developed for the identified audience and for achieving the stated purpose.
  - *"Are you in or are you out? There is no I don't knows or inbetweens. One or the other. This is the question being applied to the unbalanced society of the rich and poor."*
  - *"By far the biggest money gap is between wealthy and poor countries."*
- Thoughts and feelings are clear, appropriate, and consistent in creating overall effect.
  - *"...someone tries to make you choose if you are in or out, tell them your in the middle. Be the ladder, help the poor and raise awareness of this pending issue."*

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Distinct overall organizational structures (point-example-discussion; cause and effect) are used with impact to create a coherent, unified whole and to achieve the stated purpose.
- Techniques (repetition, rhetorical question) and transitions are used to integrate ideas into a coherent, unified whole.
  - *"Why is it that the rich get richer and the poor get poorer?"*
  - *"Why not have a television show that fixes single mother's run-down houses?"*
  - *"Why not wipe greed off our hands and work with each other to make a balanced economy?"*
- Text achieves effective balance with opening and closing comments to the audience.
  - *"Are you in or are you out?"*
  - *"So next time someone tries to make you choose if you are in or out, tell them you are in the middle."*

Language Use and Arrangement

Rationale: **Score: 4**

- Language choices and arrangement of ideas are consistent for the writing variables.
- Diction is clear, varied, and convincing.
  - "*...luxury, easy street, expensive, lush, and priceless...*"
  - "*...the rich are still profiting.*"
  - "*...the union puts into play a 5% increase.*"
  - "*...the poor country was bullied.*"
- Syntax is clear and purposeful.
  - use of questions to involve reader
- Voice is established and appropriate.
  - "*Are you in or are you out? There is no I don't knows or inbetweens.*"
  - "*Sad, isn't it.*"
  - "*Great idea but they can't fool me!*"
  - "*We have to close the gap.*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates a capable control of the conventions of written language.
- Errors in sentence structure and punctuation may detract from the overall impact, but they do not affect the meaning.
  - "*Your in if you use words...*"
  - "*By now most of your probably have your answer, you think your in.*"
  - "*That is of course if you can afford cable T.V.*"
  - "*...you have to pay for health care, therefore the wealthy...*"